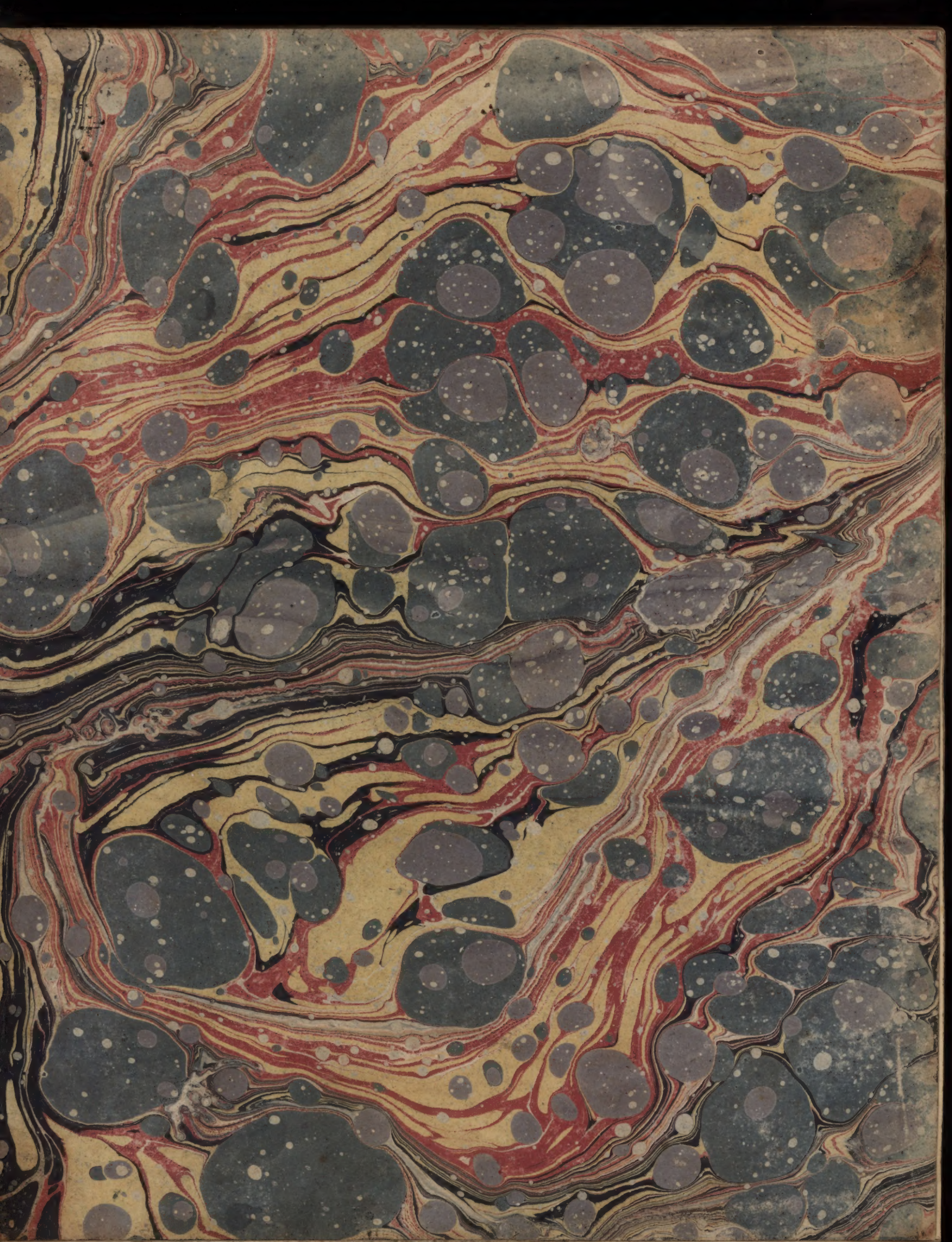


Ulrich Middeldorf

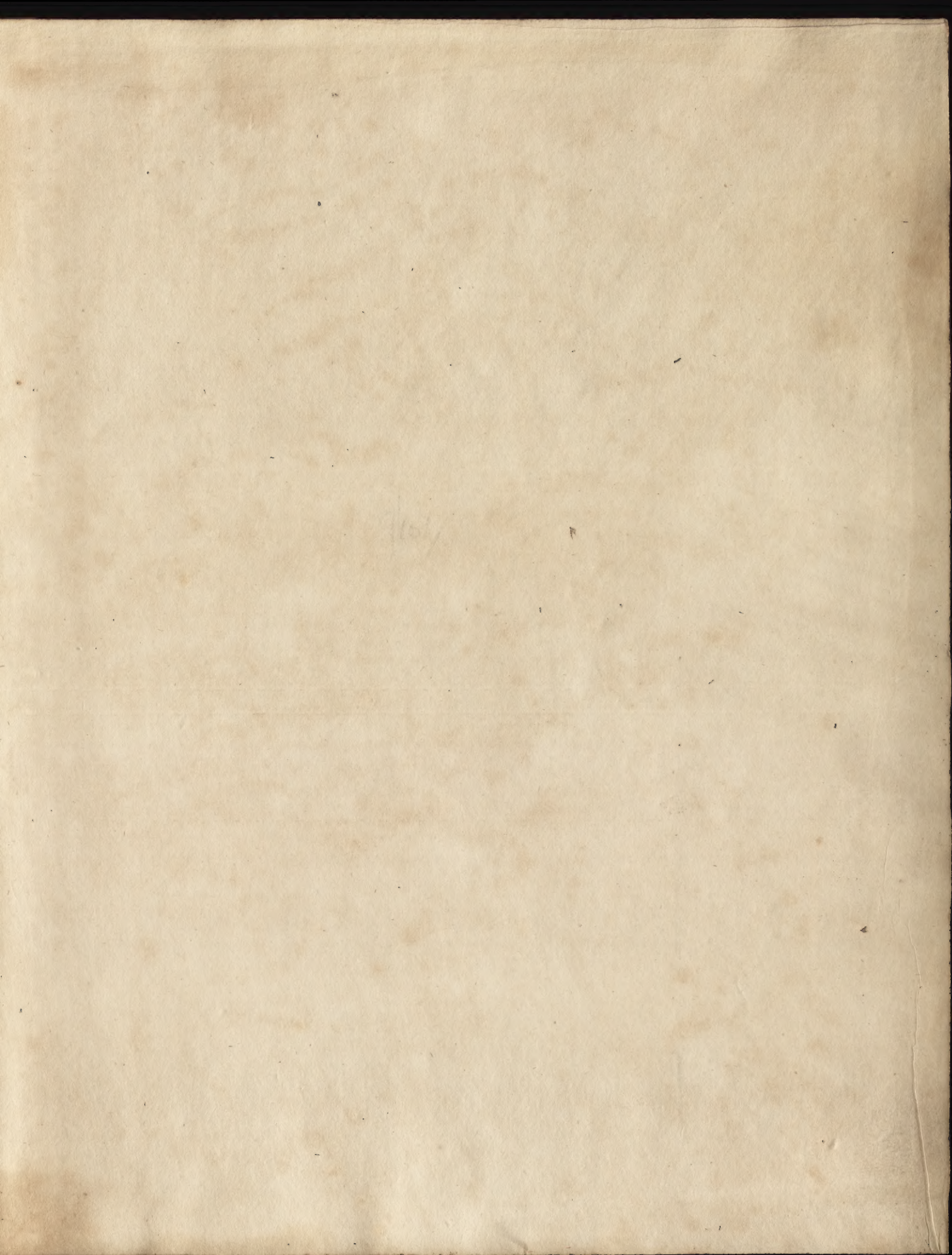














STATE OF NEW YORK  
IN SENATE  
JANUARY 1871

REPORT  
OF THE  
COMMISSIONERS OF THE LAND OFFICE  
IN RESPONSE TO A RESOLUTION  
PASSED BY THE SENATE  
MAY 1869

ALBANY:  
PUBLISHED BY  
J. B. LEECH, STATE PRINTER,  
1871.

THE COMMISSIONER OF THE LAND OFFICE,  
ALBANY, N. Y.

ALBANY:  
PUBLISHED BY  
J. B. LEECH, STATE PRINTER,  
1871.

ALBANY:  
PUBLISHED BY  
J. B. LEECH, STATE PRINTER,  
1871.

ALBANY:  
PUBLISHED BY  
J. B. LEECH, STATE PRINTER,  
1871.

ALBANY:  
PUBLISHED BY  
J. B. LEECH, STATE PRINTER,  
1871.

ALBANY:  
PUBLISHED BY  
J. B. LEECH, STATE PRINTER,  
1871.

ALBANY:  
PUBLISHED BY  
J. B. LEECH, STATE PRINTER,  
1871.

ALBANY:  
PUBLISHED BY  
J. B. LEECH, STATE PRINTER,  
1871.



THE  
GENTLEMAN'S AND CONNOISSEUR'S  
D I C T I O N A R Y  
OF  
P A I N T E R S.

CONTAINING

A complete COLLECTION, and ACCOUNT, of the most distinguished ARTISTS, who have flourished in the ART of PAINTING, at ROME, VENICE, NAPLES, FLORENCE, and other Cities of ITALY; in HOLLAND, FLANDERS, ENGLAND, GERMANY, or FRANCE; from the Year 1250, when the ART of PAINTING was revived by CIMABUE, to the Year 1767; including above Five Hundred Years, and the Number of Artists amounting to near One Thousand Four Hundred.

EXTRACTED FROM

*The most authentic Writers who have treated on the Subject of Painting, in Latin, Italian, Spanish, English, French, and Low Dutch.*

TO WHICH ARE ADDED,

TWO CATALOGUES:

The one, a CATALOGUE of the DISCIPLES of the most famous MASTERS, for the Use of those who desire to obtain a critical Knowledge of the different Hands and Manners of the different Schools:—The other, a CATALOGUE of those PAINTERS who imitated the Works of the eminent Masters so exactly, as to have their Copies frequently mistaken for Originals.

The Whole being digested in a more easy and instructive Method than has hitherto appeared; and calculated for general Entertainment and Instruction, as well as for the particular Use of the Admirers and Professors of the ART of PAINTING.

*By the Rev. M. PILKINGTON, A.M.*

VICAR OF DONABATE AND PORTRAINE, IN THE DIOCESE OF DUBLIN.

A NEW EDITION.

TO WHICH IS ADDED,

A S U P P L E M E N T:

CONTAINING

ANECDOTES OF THE LATEST AND MOST CELEBRATED ARTISTS,

INCLUDING SEVERAL BY LORD ORFORD;

ALSO,

REMARKS ON THE PRESENT STATE OF THE ART OF PAINTING,

*By JAMES BARRY, Esq. R.A.*

PROFESSOR OF PAINTING TO THE ROYAL ACADEMY.

Reperire, apta atque reperta docendum  
Digerere, atque suo quæque ordine ritè locare,  
Durus uterque Labor.  
Ut plurimis profimus, enitimur.

VIDA, Lib. 2. Poetic.  
CICERO.

LONDON:

PRINTED BY W. AND C. SPILSBURY, SNOW-HILL,

FOR J. WALKER, NO. 44, AND G. G. AND J. ROBINSON, NO. 25, PATERNOSTER-ROW.

1798.



D E D I C A T I O N.

equally as remote from any venal consideration, as from servile or mercenary flattery; for which reason, I determined to inscribe the following work to you, whose deserts have justly recommended you to the patronage of the most munificent of Kings, to the favour of the Nation in general, and to the particular esteem of,

GENTLEMEN,

Your sincere Well-wisher,

and humble Servant,

DUBLIN,  
Dec. 2, 1796.

MATT. PILKINGTON.



---

THE  
P R E F A C E.

---

AN early admiration of the Art of Painting, and an eager inclination to improve myself in the knowledge of it, were my inducements to search for instruction, among the writers on that subject. Those writers I soon found to be extremely numerous, and very few of them in our native language; yet every author I consulted, inspired me with an impatience to proceed; and I extracted from each, what appeared to me most likely to prove either instructive or entertaining.

However, I observed in most of those authors, a tedious account of the artists in respect of their singularities in public or domestic life; their morals, or manner of living; their families, or the repositories of their works; but, I observed also, that the description of their particular excellencies or defects in the execution of their art; in their style of painting; in their colouring, or pencelling; were so blended with other unimportant circumstances, as rendered it exceedingly difficult to select what might prove instructive. For, the life of each artist appeared encumbered with a load of descriptions, which could neither improve the taste or judgment of a lover of the Art, nor scarcely keep the attention of a judicious inquirer awake.

Whoever



Whoever has carefully read Vafari, Vanmader, Ridolfi, Sandrart, and some other writers on the subject, will, I believe, recollect, that they were compelled to contend with abundance of unimproving and unentertaining narrative, to acquire such a degree of information, in regard to any artist, as perhaps they ardently sought after.

I will not impute the tediousness which I experienced, in the original authors who wrote the lives of the Painters, to any deficiency of judgment or genius; for, it probably might arise from their solicitude to collect every incident that could be procured relative to the artists of whom they wrote.

However, although some writers on the subject appeared too prolix, I experienced in others too much of the concise and superficial, in their account of many of the artists, and particularly in Sandrart; yet, even that defect might have been occasioned by the want of sufficient intelligence and materials, at the periods when they wrote. But, by examining with attention the works of several authors, what appeared to be defective in one, was frequently enlarged by another; so that it seemed necessary, from the whole body of the writers on the subject, to collect the most material observations relative to each particular artist.

As I had, with some pains and patience, for my own private amusement, and to obtain a more extensive knowledge of the eminent masters, made many extracts from authors of the first rank, who treated of the subject of Painting in different languages; it appeared to me probable, that a complete collection of the Lives of the Painters, in our native language, might prove not only an acceptable, but also a beneficial present to the public.

For, although it may be justly supposed, that to persons of high rank and education, all the languages of Europe may be familiar, yet there are numbers of all ranks and stations, who may feel the utmost fondness for the imitative arts, and yet be totally unacquainted with several of those languages, from which the knowledge of the most memorable artists can be acquired.

Besides, if we consider how large an expence must inevitably attend the purchasing of so great a variety of volumes, as are requisite for a studious and inquisitive lover of the art; the works of some authors being exceedingly scarce, and the works of others so pompously printed, as to be purchasable only by very few; it should seem to be no inconsiderable advantage



to the public, to enable every individual to have an easy access to that knowledge of the artists, from which he might have been excluded, either by the want of a competent degree of polite literature, or by the want of a competent fortune.

These have been my motives to undertake the work which is now offered to the public. I have not adhered to any one author, so as to be either a literal translator or transcriber; but have collected what seemed to me most material from each, and endeavoured, with the utmost exactness I could exert, to rectify their chronological mistakes; to illustrate what appeared obscure; and to digest the whole, so as to be at once instructive and concise.

How far my best endeavours have corresponded with my intention, the candour of the public will, I hope, favourably determine.

I persuade myself, that an endeavour to acquire a taste for the polite arts; a desire to obtain a thorough knowledge of them; and a zeal to diffuse that knowledge more extensively through these kingdoms; cannot appear an improper employment for the leisure hours of an Ecclesiastic; particularly of one who, being wholly unambitious, and pleased with his profession and retirement, has been always more studious to improve his mind than his fortune.

Besides, it cannot but be remembered, that Painting (the most pleasing among the polite arts) revived, and was principally nurtured, by the taste and incessant liberality of Ecclesiastics, till it grew up to its utmost perfection under Raphael. Most of the Popes, especially Leo X. and Urban VIII. and a number of Cardinals and Archbishops, were proud of distinguishing themselves as its patrons; nor were the Monarchs and Princes of those times less enchanted with the beauties of the Art, nor less munificent to its professors. Happy times for artists and men of genius! when merit was rarely unnoticed, and more rarely unrewarded.

Indeed it ought to afford a singular satisfaction to the present age, to observe the hand of liberality stretched forth, to raise up the polite arts in these kingdoms, from the torpid state in which they have languished.

The countenance afforded to the Art of Painting in particular, by his Majesty, the most amiable of Monarchs; the zeal of the Nobility and Gentry of Great-Britain and Ireland, who constitute the Societies of London and

Dublin;



Dublin; and the impartial distribution of rewards to the candidates for fame; must inevitably so far animate every artist, as to make him studious to arrive at excellence; till, in succeeding times, our own natives may be as much the admiration of other kingdoms, as the artists of Italy have been the admiration of the world.

No nation has ever been more productive of men of genius than Britain; and where genius is caressed by the Great, and elevated by Royal munificence and honours, as it is at present, what approaches to perfection may we not sanguinely expect from the rising generation!

It were, however, to be wished, that our artists, as well as our nobility and gentry, who either travel abroad for the improvement of their taste, or inspect the capital collections of paintings in England, could prevail on themselves to be more accurate in the observations they make, while they entertain themselves by contemplating the works of the celebrated masters; so as not only to be struck with admiration while they behold them, but also to penetrate the cause of so powerful an effect on the passions of their minds.

To see, and to admire, on such an occasion, is not sufficient; for, even those of the meanest capacity, the illiterate and the unskilful, can readily arrive at such a degree of taste. But a refined taste can only be formed, by studiously examining the whole, and every part of a composition; by exploring the grandeur of the ideas, the sublimity of the expression, the truth and elegance of the design, the grace diffused through the objects, the resemblance of nature in the colouring; and the magic touch of the pencil.

The true knowledge of the Art of Painting is not so easy an acquisition, as too frequently it is accounted; nor are all those who can plausibly descant on the perfections and defects of a piece of painting, to be considered as solid or profound judges of the intrinsic merit of a performance.

As Painting is the representation of nature, every spectator, whether judicious or otherwise, will derive a certain degree of pleasure from seeing nature happily and beautifully imitated; but, where taste and judgment are combined in a spectator who examines a design conceived by the genius of a Raphael, and touched into life by his hand, such a spectator feels a superior, an enthusiastic, a sublime pleasure, whilst he minutely traces the merits of the work;  
and



and the eye of such a connoisseur wanders from beauty to beauty, till he feels himself rising gradually from admiration to ecstasy.

To acquire a well-founded taste for painting, there are many essential requisites, without which it is scarce possible to discern the real perfections of a performance.

One requisite is, to be familiarly conversant with history, particularly the sacred, from which many of the subjects that animated the pencils of Raphael, and the best artists, were composed. It may indeed appear singular, that a studious perusal of the Bible should be recommended to any persons of taste, who ought to be supposed to have had an early acquaintance with that book in the course of their education. Yet it cannot but be obvious to every one, that (to the disgrace of modern politeness) the sacred volume is rather held in contempt by many of the great ones of this age; because that purity of morals which it demands, is incompatible with the vices which they practice. However, if gentlemen, even in pursuit of their favourite art, could find an inducement to read it, they might perhaps at the same time imbibe a knowledge of a superior kind to what they sought, and perceive that, among all their accomplishments, they wanted a principal one, that of Religion.

I have been led into this remark, by an incident which not long since happened at a public sale of pictures, where a few professed connoisseurs were busily examining the Paintings, and were very loudly profuse of their observations. Two pieces of Scripture History, extremely well executed, attracted their particular attention; one described St. Peter's payment of the tribute-money, the other, his walking on the water. No commendation of the Paintings was spared by the connoisseurs; but, after consulting with each other what the subjects might be, and none of them being able to determine that point, one of them openly declared, that if they knew but the history, the pictures would appear excellent. Yet those gentlemen were persons of considerable fortune, and well bred; and had not their ignorance of the sacred history so shamefully dishonoured their education, and exposed their infidelity, none, but their intimates, would have suspected them to be totally unacquainted with religion.

Another requisite is, the study of profane history, particularly that of Greece and Rome; and of Italy also, from the declension of the Roman  
B empire.



empire. By such a course of study, an admirer of Painting may qualify himself to fix on the particular action represented by any artist, even at the first view (supposing that action to be described in a suitable and masterly manner), and be enabled to judge whether the Passion and Expression be just; whether the Costume be properly observed; whether the Characters are marked agreeably to historical truth; and the Incidents judiciously introduced.

Another requisite is, to have a competent skill in Drawing, and a knowledge of Anatomy; that the connoisseur may form a steady judgment of the swell or the depression of the muscles in different actions and attitudes, of the true proportion of the limbs and extremities of the figures, of the elegance of the contours; and whether the figures appear justly balanced, in whatsoever attitude they are placed; so that he will readily discern, where the artist has happily succeeded in his imitation of nature, and in what respect his execution is defective.

Another requisite is, to have studied Nature, so as to have impressed on the memory, beautiful and exact images of every object that can enter into a composition; and to have accustomed the eye to distinguish what is gracefully natural, not only in the human form, but in trees, rocks, rivers, animals, as well as those momentary incidents of light, which agreeably diversify the face of nature.

Another requisite (and that not the least difficult) is, the study of the Works of the most famous Artists; to observe them with so piercing an attention, as to discover their manner of pencilling, the force or the delicacy of their touch, as well as their style of invention or composition; for, every eminent artist has his peculiarities in composition, expression, and design, as well as colouring, which, when critically noticed, will distinguish him from others, whether they be his equals, or his superiors in merit.

It is only by a frequent and studious inspection into the excellencies of the artists of the first rank, that a true taste can be established; for, by being attentively conversant with the elevated ideas of others, our own ideas imperceptibly become refined. We gradually feel a disgust at what is mean or vulgar; and learn to admire what only is justly intitled to our commendation. It is scarcely possible that a judicious reader, who has improvingly studied the beauties of Milton, Shakespear, and the best writers,



## P R E F A C E.

xi

can descend to be delighted with compositions that are comparatively indifferent, although such compositions may have, in particular parts, a certain degree of merit. A polished pebble may be esteemed as a diamond, by one who has never sufficiently attended to the native lustre of that gem; but a critical eye will readily determine between the glitter of the one and the lovely vivid beam of the other. Till, therefore, a lover of the Art of Painting arrives at such a degree of judgment and taste, as renders him incapable of being pleased with what is indifferent, he may conclude that his taste and judgment are still but imperfect.

Besides, by being familiarly conversant with the works of the best masters, not only the taste of an admirer of the art will be effectually established, but his judgment will proportionably be enlarged and confirmed. He will learn, steadily to distinguish the ideas peculiar to each master, whether in respect of the invention, or the disposition; he will be instructed to know one master, by the airs of the head or the attitudes; another, by the dignity or grace of his figures; another, by a remarkable muscular strength; and others, by their elegance, simplicity, or astonishing management of the *chiaro-scuro*.

By examining the colouring and the penciling of different artists, who were excellent, he will discover what constitutes the manner peculiar to each, and qualify himself to judge with precision. He will perceive, that almost every artist is remarkable for some one predominant tint of colouring; he will observe, that in some the yellow predominates, in others the brown, the violet, and the green. In some the black, as in Caravaggio, Spagnoletto, Manfredi, and Valentino; in some a paleness, as in Vouet, and Nicolo Poussin; the purple, in the Bassans; and in Teniers, the grey. And by a nice observation of these particulars, confirmed by a competent skill in the style of each master's composition, a judicious person will, without much difficulty, qualify himself to judge with accuracy of the hands, as well as of the merits of the different masters.

But I perceive myself extending this Preface beyond its proper bounds. I am conscious that the subject of which I have been treating, deserves the attention of the polite and the ingenious; but I am also conscious of my own inability to treat of it as it deserves. Britain, I am confident, possesses many of her own natives, who have the proper combination of skill, genius,



and judgment, equal to such an undertaking ; and my earnest wish is, to see it executed, to the nation's and the author's honour.

For some years I waited, in expectation that an author so qualified would have schemed such a work as this which I present to the public ; but, as men of superior abilities have either declined, or never thought of such a performance, the task has devolved upon one whose talents may indeed justly be accounted unequal to the undertaking, but whose zeal for the improving of others is ardent. He therefore ventures to rely on the accustomed candour of men of real genius ; and confides, that the goodness of his intention will be admitted as some apology for any errors or imperfections discernible in the execution of the work.



---

THE  
GENTLEMAN'S AND CONNOISSEUR'S  
D I C T I O N A R Y  
OF  
P A I N T E R S.

---

A.

A B A

ANDREA ABATE.

*Painted Fruit, and Still Life.*

DIED 1732.

THIS master was a Neapolitan, who excelled in painting inanimate objects. His colouring was bold; he gave a noble relief to the vases and other ornaments, with which he enriched his design; and grouped all his objects with peculiar judgment and care.

He was employed by the King of Spain, at the Escorial, along with Luca Giordano; and that eminent artist was very liberal in commending the works of Abate: he esteemed him highly, and always allowed him that just praise which his compositions universally merited.

ABBATE. Vid. NICOLÒ.

FILIPPO ABBIATI.

*Painted History.*

DIED 1715, AGED 75.

He was born at Milan, in 1640, became the disciple of Nouvologne, and appeared very eminent in his profession. His invention was ready and fertile; and he was extremely correct in his design. He distinguished himself by an uncommon freedom of  
of.



of hand, and a light touch; and by those accomplishments became remarkably expeditious in his execution, and painted with an equal degree of beauty, in fresco, and in oil.

JOHN VAN \* ACH, or ACHEN.

*Painted History and Portrait.*

DIED 1621, AGED 65.

He was born at Colognè, 1556, and at first was a disciple of a portrait-painter called Jerrigh, under whose direction he continued for six years; but afterwards he improved himself considerably, by studying and copying the works of Spranger.

When he had acquired a sufficient readiness of hand, by a diligent practice in his own country, he travelled to Venice, and there studied after the works of the most distinguished masters, in order to obtain a more extensive knowledge of colouring; and with equal assiduity he applied himself for some years at Rome, to perfect his taste, and establish himself in correctness of design.

His merit soon made him known in that city, where he painted a Nativity for the church of the Jesuits, and also a portrait of Madona Venuſta, a celebrated performer on the lute, which is accounted one of his best performances.

The most judicious writers on the subject of painting allow that his colouring is extremely good, his design correct, and that the airs of his heads have a great deal of the taste of Correggio.

His talents, and polite accomplishments, recommended him to several of the greatest Princes of Europe, and particularly to the Court of Bavaria, and the Emperor Rodolph: by the former, he was employed to paint the portraits of the Electoral family, in one piece, the figures being as large as life; and also a grand design of the Invention of the Cross, by Helena the mother of Constantine; which is highly commended for the elegance of the composition, the correctness of the design, the graceful airs of the heads, and the attitudes of his figures.

These

\* John Van Ach, and John D'Ach, though described by Mr. Descamps, as two different painters, seem to be but one and the same person.

Houbraken mentions John Van Ach, as likewise do other writers, with many of the circumstances ascribed to both. And Descamps describes J. Van Achen (vol. 1, page 219) as being born in 1556, at Cologne; yet, at page 251, he describes John D'Ach also as born in the same year, at the same place, travelling to Italy, being careſſed by the same Emperor, and both painters dying at Vienna; although, incontestably, the account can only agree with one person, John Van Ach, or Achen.

The same error Mr. Descamps is guilty of in regard to Roger of Bruges, who in vol. 1, page 7, is mentioned as a correct designer, and one who painted in a graceful manner; and yet, in page 33 of the same volume, he describes Roger Vander Weyde in a different way, and particularizes his works, as if he had been really a different artist: whereas the fact is, that the name of that master was Roger Vander Weyde, and he was distinguished by the name of Roger of Bruges, from his native city, where he principally followed his profession. Vid. WEYDE.



Those performances established his reputation effectually; the Elector liberally rewarded him for his work, and as a peculiar mark of his esteem presented him with a chain and medal of gold.

By the Emperor he was invited to Prague, where he executed several noble compositions, and particularly a picture of Venus and Adonis, so much to the satisfaction of that monarch, that he engaged Van Ach in his service as long as he lived; and not only gave him constant employment for his pencil, but appointed him to go to Rome, in order to design the most celebrated antiques in that city; and, at his return, his work was received with general approbation.

His own compositions were very much prized by the ablest judges, and he had the character of being one of the best masters of his time.

ALEXANDER ADRIANSEN.

*Painted Fruit, Flowers, Fish, and Still Life.*

DIED            AGED

This painter was born at Antwerp, about the year 1625; but, very few particulars relative to his life have been transmitted by any writers on this subject.

It is only observed, that he was an extraordinary good painter of fruit, flowers, vases of marble, and the ornamental basso-relievo's, with which they are often decorated; and some of those vases he represented as being filled with flowers, or otherwise embellished with festoons, in an elegant taste.

This master also painted fish admirably, giving them all the truth, freshness, and character of nature. All his objects are extremely well coloured, with an agreeable effect from the judicious management of the Chiaro-Scuro, and with a remarkable transparency.

EVERT VAN AELST.

*Painted Fruit, Still Life, and Dead Game.*

DIED 1658, AGED 56.

He was born at Delft, in 1602, and acquired a great reputation by his delicate manner of painting those objects, which he chose for the subjects of his pictures.

He was exact in copying every thing after nature; he disposed them with elegance; and finished his pictures with neatness, and transparency of colour. Whether he painted dead game, fruit, armour, helmets with plumes of feathers, or vases of gold and silver, to each he gave a true and striking resemblance of nature, and an extraordinary lustre to the gold, silver, and steel.

WILLIAM



## WILLIAM VAN AELST, called in Italy GULIELMO.

*Painted Still Life.*

DIED 1679, AGED 59.

He was the nephew and disciple of Evert Van Aelst, born at Delft in 1620, and arrived at a much higher degree of perfection than even his instructor. His pencil was so light, and his touch so delicate, that the objects he painted seemed real.

He followed his profession in France, for four years; and for seven, in Italy; having constantly received every token of respect and esteem from the principal noblemen of each country in which he resided. In the year 1656 he returned to his native city Delft; but, soon after, settled at Amsterdam, finding there an encouragement equal to his utmost desire; his works being admired, coveted, and sold for a large price.

When he visited Florence, he was employed by the Grand Duke, who shewed him many instances of his favour, and honoured him with a gold chain and a medal, as a public acknowledgment of his merit.

## PETER AERTSEN.

*Painted History, Kitchens, and Culinary Utensils.*

DIED 1575, AGED 56.

He was born at Amsterdam, in 1519, and was the disciple of Alært Claessen, a painter who was well esteemed for portrait.

He had always a bold and strong manner, peculiar to himself, to which he principally owed his reputation; and even at the age of eighteen he was accounted a good master, having received great improvement, by studying and copying several capital paintings in the cabinet of Bossu, in Hainault.

His subjects, at first, were kitchens and their utensils, which he executed with such nature and truth, as to deceive the eye agreeably; nor could his colouring be excelled by any master.

It seemed not a little surprising, that he was able to compose and colour historical subjects of a superior style so excellently as he very often did, when one considers the lowliness of those subjects which he was generally accustomed to paint.

At Amsterdam there is an Altar-piece, representing the death of the Virgin, by this master, in which appears a good design, and a tone of colour that is warm and true. The draperies are so judiciously cast, as to discover the position and turn of all the limbs; nor does any thing of the kitchen-painter shew itself, in any part of the composition. And at Delft he painted a Nativity, and the Wise Men offering, which are accounted very excellent performances.



His genius was best adapted to grand compositions; he was well skilled in perspective and architecture, and he enriched his grounds with elegant ornaments and animals. His figures were well disposed; their attitudes had abundance of variety, and their draperies were well chosen, and well cast.

LIVIO AGRESTI, DA FUREL.

*Painted History.*

DIED 1580, AGED

This master was a disciple of Pierino del Vaga, and is commended by Vasari, for the richness of his invention, the goodness of his colouring, and the correctness of his design.

Many of the works of this great artist in fresco, and in oil, are in the Vatican, where he was employed by Gregory XIII; and there are also in Rome several noble altar-pieces of his hand.

FRANCESCO ALBANO.

*Painted History and Landscape.*

DIED 1660, AGED 82.

He was born at Bologna, in 1578, and at first studied in the school of Dennis Calvart, at the time when Guido was the disciple of that master; and as Guido had already made some progress in the knowledge of the art, being older than Francesco, he in a friendly manner assisted him while he was learning to design. However, they both soon quitted Calvart, and Albano placed himself under the direction of the Caracci; but he afterwards completed his studies at Rome, working after the finest models; and became one of the most agreeable painters of the Roman school.

He had a delicate taste of the lovely and the graceful, in his boys, and female forms; but his figures of the other sex were usually lean, and without masculine beauty, except in some of his heads. He understood design well; his colouring fresh, his carnations of a sanguine tint; and he finished highly with great neatness of pencil. As for the Chiaro-Scuro, and union of colours, De Piles observes, that though he did not know them to be principles of his art, yet good sense, or chance, sometimes directed him to the use of them.

For the most part he painted in a small size, and chose his subjects from poetic or fabulous history; but was fond of introducing Cupids, in a variety of actions and attitudes. It is objected against him, that he was apt to preserve too great a similitude in his figures, and in the airs of his heads; but that particularity was occasioned by his painting after the same models, his wife and his children; though it must be confessed, that they were beautiful and graceful models. However, by



that means, the manner of Albano may more easily be discerned than that of any other master.

The style of his landscape is very agreeable; it is designed in a good taste, and well adapted to his subjects: and for many of his scenes, as well as the forms of his trees, he was indebted to nature, after which he always studied. Yet, it ought to be remembered, that all the pictures of Albano have not the same force of colour; some of them being much weaker than others, though still pleasing, and delicate.

In the palace of the King of Sardinia, at Turin, are the Four Elements, painted by Albano, each of them about four feet square. Those pictures are of an extraordinary beauty, and well preserved. The design is excellent, the draperies perfectly elegant, the colouring lovely, and the whole very correct. The composition is, perhaps, a little too dissipated; but that is a circumstance frequently observed in the works of Albano.

#### GIOVANNI BATTISTA ALBANO.

*Painted History and Landscape.*

DIED 1668, AGED

He was the brother and disciple of Francesco, and became an admirable painter, in the style, manner, and colouring of his brother. He likewise excelled in landscape, which he designed in an exquisite taste, touching the trees with abundance of spirit, and giving them a great sweetness of colour.

#### CHERUBINO ALBERTI.

*Painted History.*

DIED 1615, AGED 63.

The noblest works of this eminent artist are in fresco, at Rome; but there are also paintings in oil by his hand, which are extremely admired, and allowed, by the best judges, to have a judicious disposition, a lively and beautiful colouring, and a fine expression. His merit likewise as an engraver is very considerable; and he established a lasting reputation, by his prints after Polidoro, Zuccherro, and Michael Angelo Buonaroti.

#### GIOVANNI ALBERTI.

*Painted Perspective and History.*

DIED 1601, AGED 43.

He was the brother of Cherubino, born near Florence in 1558, and received his early instruction from Alberto Alberti, his father; but afterwards he went to Rome, where



where he studied geometry, and also the works of Buonaroti, and other great masters. He devoted his principal attention to perspective, in which branch of his profession he arrived at the utmost eminence; and gave a demonstrative proof of his great abilities, in one of the Pope's palaces, having painted a design in that style, which procured him universal admiration and applause.

The prime Nobility at Rome were solicitous to employ him, and he worked in many of the chapels and convents, with general approbation; for he recommended himself to all persons of taste, by the elegance of his composition, by the firmness and delicacy of his pencil, by the grandeur of his thoughts, by the judicious distribution of the parts, and by the spirit visible through the whole.

#### ALBERT ALDEGRAEF.

*Painted History.*

DIED                      AGED

He was a very considerable painter, born at Zouft, in Westphalia; the principal part of whose works are in the churches and convents of Germany. De Piles mentions a Nativity by this master, which he accounts worthy of the admiration of the curious.

His design was correct, and his expression tolerably good, allowing for the gusto of his country; but his draperies were in a bad taste, and his manner is readily distinguished, by the multiplicity of the folds, which are not without a degree of hardness. He seemed to want nothing to render him eminent in his profession, but a better knowledge of the antique, and a greater intimacy with the Roman masters.

He was also a considerable engraver; and, in the latter part of his time, employed himself more in engraving than in painting.

#### JOHN VAN ALÉN, or OOLÉN.

*Painted Fowls, Landscape, and Still Life.*

DIED 1698, AGED 47.

This artist was born at Amsterdam, in 1651, and spent the greatest part of his life in that city. He had no ready talent for invention; but he had a most uncommon power of the pencil, and an extraordinary imitative genius.

In the touch, and the peculiar tints of colour, he could mimic the work of any master, in any style; but, observing that the works of Melchior Hondekoeter were in the highest request, he applied himself particularly to imitate and copy his works. This he performed with a surprising exactness, and to such a degree, that the most sagacious among the connoisseurs were puzzled to determine, whether a picture painted by Van Alén was not really of the hand of Hondekoeter. By that practice he



gained much money, and more reputation; and it is by this means so many pictures called Hondekoeter's are so frequently met with in private collections, and public sales; which, though they are often reputed originals, perhaps are no other than imitations by this master, if not by some inferior pencil.

ANTONIO ALIENSE. Vid. VASSILACCHI.

BALDASSARE ALLOISI, called GALANINO.

*Painted History and Portrait.*

DIED 1638, AGED 60.

This artist received his education in the celebrated school of the Caracci, and in all his compositions retained the admirable style of his master: he had naturally a melancholy turn of mind, and was of a retired and solitary disposition; which caused him to avoid the conversation of his friends, and devote himself to the study of his art.

But, by that conduct, he rendered himself so necessitous, that he was compelled to paint portraits, to procure a subsistence. However, in this branch of painting his success was astonishing, and he grew into the highest esteem, not only for the resemblance visible at the first sight, and the beauty of his colouring, but also for a new and unusual boldness of manner, by which his portraits seemed absolutely to breathe.

None of his cotemporaries could enter into competition with him; and the Italian writers place him in the same rank of merit with Vandyck. He was born at Bologna in 1578.

ALESSANDRO ALLORI, called BRONZINO.

*Painted History and Portrait.*

DIED 1607, AGED 72.

He was born at Florence, in 1535, and was the disciple of Agnolo Bronzino, a distinguished painter, who educated him with all the tenderness of a parent; Allori having been deprived of his own father, when he was but five years old. He was very studious, and applied himself diligently, not only to imitate the manner of his master, but the different manners of those masters who were in the greatest reputation.

When he commenced painter, his first work was a Crucifixion, intended for an altar-piece; in which he introduced abundance of figures, extremely well grouped and disposed, beautifully coloured and with good expression. But, being much solicited by several of the Nobility to paint their portraits, he received deserved applause for every performance in that way, and by that success was induced to appropriate a great deal of his time to that branch of his profession.

Michael



Michael Angelo Buonaroti was the master whose works he studied with the greatest attention and pleasure; and he designed a picture of the Last Judgment, after the manner of that great genius, which is still preserved at Rome, and will perpetuate the honour of Allori.

CHRISTOFANO ALLORI, called BRONZINO.

*Painted History and Portrait.*

DIED 1621, AGED 44.

He was born at Florence in 1577, the son and disciple of Alessandro Allori; and, for some time, he followed the manner of that master; but afterwards studying design from the works of Santi di Titi, and colouring from the lively and elegant tints of Cigoli, he formed to himself a manner entirely different from that of Alessandro.

He executed several large designs for altars; yet, he had a particular excellence in painting small pictures, in which he introduced a number of minute figures, so exquisite for correctness of drawing, so round and relieved by the colouring, and touched with so much delicacy, that it seemed surprising how either the hand or the eye could execute them.

He likewise painted portraits, as large as life, with abundance of nature and truth, which were exceedingly valued, not only for the happiness of the expression, but for giving every subject that attitude which seemed most proper and most becoming.

CHRISTOPHER AMBERGER.

*Painted Portrait and History.*

DIED 1550, AGED

This painter was born and lived at Nuremberg, where the most capital of his paintings are preserved, and held in high estimation. He was a disciple of Hans Holbein, and his works are frequently taken for the works of his master. His invention was ingenious, his design good, and his colouring very like that of Holbein; but he also resembled him equally in his taste, and in his idea of the graceful.

He acquired great reputation by a composition of the history of Joseph, which he described in twelve pictures; and likewise by the portrait of the Emperor Charles V. which that monarch (according to the testimony of Sandrart) accounted equal to any of the portraits of him painted by Titian: and to express his singular approbation of that performance, he not only paid the artist three times as much as he expected, with a liberality truly royal, but he honoured him also with a rich chain of gold, and a medal.

OCTAVIO.



## OCTAVIO AMIGONI.

*Painted History and Portrait.*

DIED 1661, AGED 56.

He was born at Brefcia, in 1605, and was a disciple of Antonio Gandino. In several parts of Italy he was much applauded, for some noble compositions; in which his expression, and his taste of design, were very remarkable, and very elegant; most of those compositions being executed with a free, firm, and masterly touch, and with figures as large as life.

## JACOPO AMICONI.

*Painted History and Grotesque.*

DIED AGED

Though the compositions of this master are well known in these kingdoms, many of his pictures being admitted into the collections of the first nobility; yet, few particulars relative to his life have been ascertained. It is supposed by many, that he was born at Venice, or in the territory belonging to that republic; that he studied the art of painting for some years at Venice; and afterwards completed himself in his profession at Rome.

The liveliness of his imagination, the readiness of his invention, and the freedom of his hand, soon recommended him to the public esteem; and he readily found encouragement and employment in most of the Courts of Europe. He possessed a very fertile invention; his taste of design was considerably elegant; and the air and turn of some of his figures, in his best compositions, were allowed to have somewhat engaging, natural, and even graceful. He confessedly had many of the accomplishments of a good painter; but although his merit must in many respects be allowed, and his drawing, in particular, generally correct, yet his colouring is abundantly too cold, too pale, and (as it is termed by the artists) too mealy.

## GIOVANNI ANGELICO DA FIESOLE.

*Painted History.*

DIED 1455, AGED 68.

He was born at Fiesole, in 1387, and was placed as a disciple with Giotto; though he afterwards became a Dominican Friar, and in that station was as much (if not more) respected for his piety, as for his painting. Nicholas V. employed him in his chapel, to paint historical subjects in large, and prevailed on him soon after, to decorate several books with paintings in miniature, which were well designed and neatly handled.

Indeed,



Indeed, even in his best pictures there were faults, and some of them very gross; which lessen the praise that otherwise they might have deserved: yet he had skill to direct younger artists, and his obliging temper procured him many disciples.

He always painted religious subjects, and was so remarkably humble, that he refused to accept of the archbishoprick of Florence.

MICHAEL ANGELO BUONAROTI.

*Painted History.*

DIED 1564, AGED 90.

This memorable artist, the son of Ludovico Buonaroti Simoni, was born at the castle of Chiufi, in the territory of Arezzo in Tuscany, in 1474, and sent to Florence for his education, being intended by his father for a literary profession; but his natural genius impelling him to sculpture and painting, in opposition to every remonstrance of his parents, at the age of fourteen he became the disciple of Domenico Ghirlandaio; a master whose reputation was more promoted, by the number of admirable artists produced in his school, than by any of his own performances.

In a short time, Michael Angelo proved far superior to his instructor; and seeing a design of a female figure, which Ghirlandaio had drawn for the use of some of his pupils, he marked its defects, and corrected them with a bold free stroke, to the surprise of his master, and of all who saw it; and that drawing was afterwards in the possession of Vasari.

Nor was his genius to sculpture less extraordinary; for he gave such early proofs of excellence in that way, that he was considered by all who saw his work, as a prodigy for his years. Lorenzo de Medici observed his uncommon merit, and took him into his service, being intent at that time on founding an academy at Florence for painting and sculpture; and for that Prince he executed several noble works, particularly in statuary, which procured him universal applause.

By the death of his patron in a few years after, and by the disturbances which happened at Florence, he was for some time compelled to fly from that city; but at his return he finished that incomparable figure of David with his sling, out of a large block of marble, which is accounted one of the master-pieces of his hand, and worthy of the hand of an antique artist. Sandrart says, that Pietro Soderini, the purchaser of that statue, having injudiciously remarked, that he thought the nose of the statue too large, although it was really in a true and delicate proportion; Michael Angelo, to please him, seemed to assent to the observation; and taking some marble powder in his hand along with the chisel, he seemed to work on that part, dropping gradually some of the powder as he proceeded; and the deception so far answered, that Soderini in rapture acknowledged those last touches had given life to the statue.

Though



Though this great master excelled in sculpture, architecture, and painting, yet his greatest excellence is in sculpture. He undoubtedly was the first painter who taught the artists of Italy the taste of what was grand and elevated; and enabled them, more than any of his predecessors, to forsake the dry, stiff manner of Perugino and others. And although he cannot be commended for his colouring, yet if we consider the grandeur, the elevation, and frequently the sublimity of his ideas, the noble taste of his design, and the justness of some of his expressions, it may readily be conceived why his fame is so universally established, notwithstanding the many imperfections that might be imputed to him as a painter.

His genius was very extensive, and he acquired a grand gusto of design; though he wanted elegance in the contours of his figures, and purity of outline. His colouring is strong, but his carnations partake too much of the brick-colour, and his shadows are generally too black. His attitudes are not always beautiful, or pleasing; and he was (as Fresnoy observes) bold, even to rashness, in which he often succeeded.

His works always surprise the beholder with the appearance of somewhat unusually great, though they may not always afford pleasure.

As he had studied anatomy with the utmost application, it qualified him to shew every limb and joint of the human body, and the insertion as well as the power of every muscle, with great precision; but, by that extraordinary anatomical skill, he was apt to give too great a strength and swell to the muscular parts: and yet, even Raphael himself (as most writers affirm) derived considerable improvement from observing the grand ideas of Buonaroti, though he far excelled him in elegant simplicity, in grace, and in nature.

The most capital performances of this extraordinary genius, are the Crucifixion, which is always mentioned in terms of admiration; and the Last Judgment, which is the ornament of the chapel of Sixtus IV. in the Vatican. The fable relative to the former, that Michael Angelo stabbed the porter who had been his model, is now universally exploded; but the composition, expression, and design, are an honour to that eminent master.

The picture of the Last Judgment employed him for eight years; and in that celebrated composition, a multitude of figures present themselves to the view, wonderfully invented, and grouped with great judgment; every muscle and limb being distinctly and curiously marked, as the figures were represented entirely naked. That circumstance of so many nudities, occasioned the observation made by Biagio of Cesenna, the Pope's master of the ceremonies, that such an exhibition of naked figures was more suitable to a brothel than a chapel. But Michael Angelo revenged himself sufficiently on Biagio for that sarcasm; for he painted his portrait exceedingly like, and represented him as a demon, with ass's ears, encircled with a large serpent, and placed him in hell. The Pope indeed frequently solicited Buonaroti to deliver his master of the ceremonies from that place of torment; but he excused himself, by observing to the Pope,



Pope, that, had he been only in Purgatory, he might have been released, but from Hell there was no redemption.

Undoubtedly the design is in a grand taste, and the ideas in every part of the composition are very elevated; the eye is astonished at the number, the variety, and the uncommon attitudes of the figures; and the whole appears grand, though terrible. In that performance he studied to arrive at the highest perfection, and to convey to posterity a proof of his superior abilities.

A late judicious traveller, having viewed that famous composition with a most critical attention, and proportionable admiration, says, that while he stood before it his blood was chilled, and he felt as if all he saw was real; and the very sound of the painted trumpet seemed to pierce his ears.

And yet, though the composition is so grand, it is not without perceptible faults.—The faces express passions of the strongest kind, and many of them communicate those passions to all who look upon them; but the bodies are of too gross an appearance; the muscular strength of the Farnesian Hercules is seen in the men, and the female figures have nothing suitable to the tender and more delicate frame of that sex. The face of our Saviour carries, indeed, a dignity that language cannot describe; it has an astonishing mixture of divine sweetness and severity, which could only be happily expressed by the pencil of Angelo.

The original sketch of the Last Judgment is at present in the gallery of the Duke of Parma.

Michael Angelo discontinued painting in the seventy-fifth year of his age; and having died at Rome, Sandrart tells us, that he was splendidly interred in that city, at the expence of Cosmo Duke of Tuscany; and that, by order of the same Prince, his remains were secretly conveyed to Florence, and deposited, with great funeral pomp, in a magnificent monument, enriched with three marble statues, representing Painting, Sculpture, and Architecture.\*

#### MICHAEL ANGELO, AMERIGI, DA CARAVAGGIO.

*Painted History, Portrait, Fruit, and Flowers.*

DIED 1609, AGED 40.

He was born at Caravaggio, a village in the Milanese, in 1569, and was the author of that manner in which he painted; a manner that was strong, and had a powerful effect, by the bold opposition of his lights and shadows. He took nature for the model of every object that he introduced into his compositions; but wanted judgment  
either

\* De Piles affirms, that those three statues which are placed on the tomb of Michael Angelo, were all of his own hand; but Vasari, in vol. iii. p. 289 and 90, acquaints us, that the Grand Duke appointed one of those statues to be executed by Battista Lorenzo da Settignano, a disciple of Baccio Bandinelli; another, to be carved by Giovanni di Benedetto da Castello, who had been a disciple of Bandinelli; and the third was the work of Valerio Cioli da Settignano.



either to correct or to improve nature, and imitated indiscriminately the beauties and the defects of his models. It is reported of him, that he always chose to work in a room where the light descended from above.

His style of painting was so new, and so surprising, that most of the great men, his cotemporaries, studied to imitate it; among whom were Domenichino, Guido, Guercino, and others. The two former very soon quitted that manner, observing that it wanted variety; the lights being the same in all sorts of subjects, and the taste of design being very indifferent: but Guercino still adhered to it, as well as Valentino and Manfredi.

The chief excellence of Caravaggio consisted in colouring; but his attitudes are ill chosen, his figures not elegantly disposed, nor do his compositions shew any fixed idea of grace or grandeur; yet some of his pictures are truly fine, and admirably finished, with great mellowness of pencil.

At first he painted fruit and flowers; but afterwards he devoted all his application to historical compositions, and portraits; his figures being generally not lower than the middle; and those are accounted his best works which were done in imitation of Giorgione.

His manner was most commendable, when he painted portraits and night-pieces, with figures at half-length; for in those his imitation of nature is always true, admirable, and full of uncommon force. In those subjects his local colours are extremely good, his lights are well contrived and distributed, and the whole has a striking effect. But, in the grand historical designs of this master, those beauties are not often observable; the colouring appears rather hard, and the shadowing too black (though probably somewhat of that blackness might have been occasioned by time); his figures are injudiciously placed, being almost in the same line, without any detached groupes; without giving a proper perspective proportion to those figures, to make them appear as if they receded from each other at a due distance; and without dignity, or elegance, in the airs of his heads.

In the church of St. Martin, at Naples, there is a capital picture by Caravaggio, representing the Denial of St. Peter, with figures at half-length, and as large as life; but it seems to have been rendered more black than it was originally, by time. The head of the Saint is exceedingly fine, with a great deal of expression; and the whole has a singular force, every object being well coloured and designed.

MICHAEL ANGELO, called DI CAMPIDOGGIO.

*Painted Fruit and Flowers.*

DIED 1670, AGED 60.

He was born at Rome, in 1610; was particularized by the name of Campidoglio, on account of an office which he held in the Capitol at Rome; and was a disciple  
of



of Fioravanti. He had a most happy talent for painting fruit and flowers; and those subjects he designed, and finished, in a style superior to any artist of his time. His objects are well disposed, and judiciously chosen; his pencil is free, and firm; his colouring strong, natural, and extremely agreeable; and by proper masses of light and shadow, his pictures have a charming force and relief.

MICHAEL ANGELO CERQUOZZI, called DI BATTAGLIA.

*Painted Battles, Fruit, and Conversations.*

\*DIED 1660, AGED 60.

According to one writer, this master was a disciple of Vicentio, called Mozzo of Antwerp; and according to another, the disciple of Il Gobbo. He was born at Rome in the year 1600, and had a very particular and remarkable manner of painting. He received some instruction in the school of Antonio Salviati of Bologna, and was called di Battaglia, from the excellence of his style in painting battles.

But, beside his merit in that branch of his art, he painted fruit in such an admirable taste, as rendered his works deservedly famous through all Europe; all his objects appearing almost equal to nature herself.

He was extremely fond of painting in the manner of Bamboccio; a manner which, at that time, was wonderfully admired at Rome; and in that style his invention was lively, his disposition good: he gave to his subjects great force and truth; and to his characters, humour and expression.

The readiness of his pencil was surprising, and the vivacity of his imagination very uncommon; for, he never sketched his designs, but only marked them on the canvas, just as his fancy directed, and then retouched them gradually, till he gave them their utmost perfection. And it was observed of this master, that his latter works are preferable to those of his earlier time.

MICHAEL ANGELO COLONNA.

*Painted History and Perspective.*

DIED 1687, AGED 87.

He was born at Ravenna, in 1600, and at first was a disciple of Gabriel Ferrantino, but afterwards he became the disciple of Girolamo Curti, called Dentone, a very eminent painter of architecture, with whom he carefully studied that branch of his profession, and arrived at a considerable degree of eminence in it.

In several grand designs he associated with Curti, who had been his best instructor; and, in conjunction, they enriched a great number of chapels and convents with their works.

\* According to the *Abrégé de la Vie des Peintres*, born in 1602, died 1660, aged 58.



works. In particular, that beautiful perspective of St. Michael in Bosco; a salon in the Palazzo Grimaldo; and the magnificent decorations of the theatre at Ferrara.

He was invited to the Court of Spain by Philip IV. where he was respected and amply rewarded, equal to his merit; and was also highly esteemed at the Courts of Modena, Florence, Paris, and Parma. There are very few easel-pieces of his hand to be seen in these kingdoms, though some of them are preserved in the cabinets of the curious in Italy. His principal works, which established his reputation, are grand compositions in the churches and convents of Italy, and in the palaces of the Nobility.

FILIPPO D'ANGELI, called NAPOLETANO.

*Painted Battles and Landscapes.*

DIED 1640, AGED 40.

He was born at Rome, in 1600, and obtained the name of Napoletano, by being carried to Naples when he was very young. At his return to Rome, he studied diligently after the antiques; but forsook that noble school of instruction, before he had made a sufficient progress, and adopted in its stead the manner of a Flemish painter called Mozzo (or Stump), because, having lost his right hand, he used the pencil with his left.

He was always most pleased with those subjects which admitted of a great number of figures; and he not only grouped and disposed them with judgment, but he generally gave every figure its proper action and attitude.

His favourite subjects were battles, but he likewise painted landscapes in a very agreeable style; and frequently he painted the views of public buildings, porticos, and the areas before them crowded with people, at different sports or entertainments; and in those designs he was correct, distributing the figures with propriety and elegance.

SOPHONISBA ANGUSCIOLA, called SOPHONISBA.

*Painted Portrait and History.*

DIED 1626, AGED 93.

She was born at Cremona, in \*1533, of a very distinguished family. The first instructor of this eminent paintress, was Bernardino Campi of Cremona; but she learned colouring and perspective from Bernardo Gatti, called Soiaro.

One

\* The author of the Museum Florentinum is guilty of a very remarkable anachronism, in regard to Sophonisba; for he fixes her birth in 1559, in which year it is absolutely impossible she could have been born.

This appears incontestably from Vafari, who tells us, that she painted the portrait of the Queen of Spain, by order of Pope Paul IV. in 1561; and to prove this fact, he inserts the letter which she sent along with the picture to the Pope, and also the Pope's answer, both dated in 1561; Sophonisba's from Madrid the 16th of September, and the Pope's from Rome the 15th of October; at which time, according to the Museum Florentinum, she could have been only two years old, if born in 1559.



One of her first performances was the portrait of her father, placed between his two children, with such strong characters of life and nature, with a pencil so free and firm, and so lively a tone of colour, that her work was universally applauded, and she was acknowledged an incomparable painter of portraits. Through every part of Italy she is distinguished by no other name than that of Sophonisba.

But although portraits engrossed the greatest part of her time, yet she designed several historical subjects, with figures of a small size, touched with abundance of spirit, and with attitudes easy, natural, and graceful.

By continual application to her profession, she lost her sight; and it is recorded that Vandyck, having had an opportunity of conversing with Sophonisba, used to say, that he received more beneficial knowledge of the true principles of his art from one blind woman, than by studying all the works of the greatest masters of Italy.

At Lord Spencer's, at Wimbledon, there is a portrait of Sophonisba, playing on the harpsichord, painted by herself; an old woman appears as her attendant; and on the picture is written, *Iussu Patris*. And at Wilton, in the Pembroke collection, is the Marriage of St. Catharine, painted by Sophonisba.

One of her sisters, named

#### LUCIA ANGUSCIOLA,

Painted portraits, and gained by her performances a reputation not inferior to Sophonisba, as well in regard to the truth and delicacy of her colouring, as the justness of the resemblance. And another of her sisters, named

#### EUROPA ANGUSCIOLA,

From her infancy manifested an extraordinary genius to painting, and shewed such taste and elegance in her manner of design, as to procure a degree of applause almost equal to Lucia, or Sophonisba.

#### PETER VAN ANRAAT.

##### *Painted History.*

BORN ABOUT THE YEAR 1635.

The native city of this master is not known; but, if the merit of his works is considered, it should seem unaccountable, that so few incidents of his life are found recorded. Houbraken mentions a very capital picture of this artist, of which the subject is the Last Judgment. It contains a multitude of figures, well designed, correct in the outline, and penciled in a bold and free manner. The principal figures are equal to Cornelius Van Haerlem; and the smaller figures, which fill up the back ground, are as good as any of the hand of Rothernamer.

JOHN



## JOHN ANTIQUUS.

*Painted History.*

DIED 1750, AGED 48.

He was born at Groeningen, in 1702; and when he had been for some years instructed in the art of painting on glass, he continued to practise in that way, till he was twenty years of age. But, being desirous to learn the art of painting in oil, he placed himself under the direction of John Wassenburgh, an able artist, with whom he continued only two years, because he observed that his master would scarce ever permit him to see how he prepared or mixed his colours, seeming rather desirous to make a secret of his art.

Being disgusted with such a conduct, he went to France, to acquire more improvement; he viewed every thing that was curious in the churches and palaces; and afterwards travelled to Italy, accompanied by his brother Lambert Antiquus, who was a painter of landscape. Through a variety of distresses having arrived at Florence, the Grand Duke gave him all possible encouragement, and retained him in his service for six years.

During his residence at that court, he painted a grand composition of the Fall of the Giants, which, in the disposition as well as in the design, shewed an equal degree of judgment and taste. The sketch of it is still preserved in the Florentine Academy.

By permission of his patron, he made several journeys to Rome, where he had a particular intimacy with Trevisani, Bianchi, and Sebastian Conca; and spent one whole year in designing at the academies; nor was it an inconsiderable honour to him, that he was exceedingly caressed by Solimena.

In every part of Europe through which he travelled he left memorable proofs of his genius, and fine execution; and he is ranked among the best artists of his time.

His manner of design is good; he painted with great ease and readiness; he coloured agreeably, and had acquired in the Roman school that elegance of taste, which is discerned in all his compositions.

## ANTIVEDUTO.

*Painted Portrait and History.*

DIED 1626, AGED 74.

The father of this painter was Imperiale Grammatica of Siena, and Antiveduto was born near Rome, in 1552. At a proper age he was placed under the care of Giovanni Domenico Perugino, where he soon gave surprising proofs of his genius, and became a portrait-painter of the highest reputation; for, in the airs of the head, the beautiful and natural tint of the carnations, and the striking resemblance of the features, he had no superior.

He



He was principally employed by the Medicean family ; but no prince, nor any person of distinction, visited Rome, without having their portraits painted by him. His attitudes were easy and becoming, his colouring warm and lively, and his disposition extremely good.

He had likewise a considerable talent for history, and acquired great applause for the elegant style of his composition, and the noble taste that distinguished all his performances.

ANTONELLO DA MESSINA.

*Painted History and Portrait.*

DIED 1475, AGED 49.

He was born at Messina, in 1426, and was the first of the Italian masters who understood the art of painting in oil ; having had that secret communicated to him by John van Eyck of Bruges.

Some of the pictures of Van Eyck, exquisitely finished, having been brought from Flanders, to Alphonso I. King of Naples, were beheld with astonishment ; and particularly by Antonello, who was so strongly affected by the beauty and force of the figures, the sweetness of the colouring, and the wonderful effects produced by the new discovery, that he immediately determined to visit Flanders, to learn, if possible, an art that appeared so extraordinary.

He went ; and recommended himself so effectually to Van Eyck, by his affability and ingenuity, as well as by a present of some fine Italian designs, that Van Eyck unveiled to him the whole mystery ; and Antonello, in a short time, became almost as eminent as his instructor.

From a principle of gratitude, he continued in Flanders as long as Van Eyck lived ; but, after his death, Antonello settled at Venice, where he painted several pictures that gained him the approbation of all, as his subjects were well designed, the figures beautifully drawn, and the whole very delicately finished.

He communicated the secret to a painter, named Domenico, from whom Andrea del Castagno afterwards obtained the knowledge of it ; and from him, the art of painting in oil gradually became known, and generally practised through all Italy.

JACOB APPEL.

*Painted Landscape, Portrait, and History.*

DIED 1751, AGED 71.

This artist was born at Amsterdam, in 1680, and had for his first instructor Timothy de Graaf ; but afterwards he placed himself under the direction of Vander Plaas, by whose care, and his own assiduity in practice, he was reputed a good painter of landscape.



The works of Tempesta were those which afforded him such perpetual satisfaction, that he made them his model; but he also studied after nature, and spent two years in designing the trees, animals, and agreeable scenes near the Hague. His greatest improvement, however, was acquired by the observations he made on the works of Meyering, having had the good fortune to see that great master paint several landscapes; by which means he learned a much better manner of handling and colouring, and particularly the art of making his objects recede to remote distances, in perspective proportion.

He painted portraits with remarkable success, and also historical subjects in a good taste; and seemed to have a particular pleasure to introduce statues into most of his compositions; for he designed them well, and gave them the exact resemblance of marble.

By the best judges he is esteemed a landscape-painter of some merit, but not of the first rank. He composed his subjects with ease; and he designed his trees, and the leaves, with truth and variety. His colouring is natural; and although he is much inferior to Berchem, yet he is superior to many whose works are very much regarded. It is remarked of him, that at the age of eighteen he was considered as a painter of distinction, and to the last period of his life, he painted with the same vivacity as at the first.

#### BARENT APPELMAN.

*Painted Landscape and Portrait.*

DIED 1686, AGED 46.

He was born at the Hague, in 1640, and proved very excellent in painting landscapes. The scenes of his pictures were taken from the charming views about Rome, Fieschi, and other parts of Italy, which recommended his works to persons of the best taste; but his figures were indifferent.

For some years he was employed by the Prince of Orange; and in the palace of Soesdyk, there is a large hall ornamented with landscapes of this master's hand, designed in an elegant taste, finely penciled, and well coloured; and also in the same hall are several portraits of his painting, which are exceedingly admired.

Sometimes he assisted John de Baan, a very famous painter, in the portrait style; and whenever a landscape was to be introduced, in any of de Baan's pictures as a back ground, it was always painted by Appelman.

#### CÆSARE ARETHUSI.

*Painted History and Portrait.*

*He flourished in 1590.*

He was born at Bologna, where he learned the art of painting, and studied the works of Bagnacavallo; but he made himself truly eminent, by the admirable copies



which he painted after the historical compositions of the most celebrated masters. And, although his invention was not very fertile, yet as a portrait-painter he had singular merit, and found sufficient employment in the Courts of the Italian Princes; particularly at the Courts of the Dukes of Parma and Ferrara, where he obtained considerable emoluments and honours.

The portraits which he painted were extremely in the style of Correggio, round, and with a fine relief; his touch was light and delicate, and the tints of his colouring so lively and natural, that every object seemed animated. He became so intimately acquainted with the pencil and colouring of Correggio, by examining his works with a curious and critical observation, that he copied them with incredible exactness; and many of those copies, painted by Arethusi, have been deemed undoubted originals of Correggio. But he also designed subjects of history, and finished them in an exquisite manner, so as to obtain the approbation and favour of all those Princes by whom he was employed.

He was invited by the Duke of Ferrara to visit his Court, and received there with extraordinary respect. That Prince sat to him for his portrait, admired the performance highly, gave him evident proofs not only of his favour, but of his friendship and esteem; and having at last concluded, that his generous treatment of Arethusi must inevitably have secured his gratitude (if not his affection), he freely acquainted him with his real inducement for inviting him to Ferrara. Confiding in the integrity of the painter, he told him there was a lady in that city, whose portrait he wished to possess; but it must be procured in so secret a manner, as neither to be suspected by the lady herself, nor any of her friends. He promised an immense reward to Arethusi, if he was successful and secret; but threatened him with the utmost severity of his resentment, if ever he suffered the secret to transpire.

The artist watched a proper opportunity to sketch the likeness of the lady, unnoticed by any; and having shewn it to the Duke, he seemed exceedingly struck with the resemblance, as well as the graceful air of the figure, and ordered Arethusi to paint a portrait from that sketch, as delicately as he possibly could; but above all things, recommended it to him to preserve it from every eye but his own.

When the picture was finished, the painter himself beheld it with admiration, and thought it would be injurious to his fame, to conceal from the world a performance which he accounted perfect; and, through an excess of pride and vanity, he privately shewed it to several of his friends, who could not avoid commending the work, while they detested the folly and ingratitude of the artist.

The secret thus divulged, circulated expeditiously; it soon reached the ears of the lady and her family, who were exceedingly irritated; and the Duke appeared so highly enraged at the treachery of Arethusi, that he was almost provoked to put him to death; but he only banished him for ever from his dominions.

In the church of St. Giovanni in Monte at Bologna, there is a very admired picture by this master. The subject is the birth of the Virgin; and it is well designed, with



abundance of grace in several parts of the composition; and particularly, a group of two female figures embracing, which is extremely beautiful.

ARETINO. Vid. SPINELLO.

JAMES ANTHONY ARLAUD.

*Painted Portrait.*

DIED 1743, AGED 75.

He was born at Geneva, in 1688, and painted in miniature with good success; but after a close and retired application to the practice of his art, he became a very considerable master, acquired great ease and freedom of hand, and great correctness of outline; so that his portraits were much esteemed for having a strong likeness, and very agreeable attitudes.

By the delicacy of his works, he obtained the favour of the Duke of Orleans, who honoured Arlaud so far as to choose him for an instructor in the art of painting, and to compliment him with an apartment at St. Cloud, that he might be with him more frequently.

This master was likewise highly favoured by the Princess Palatine, who presented him with her own picture set with diamonds; and also gave him commendatory letters to the Court of Great Britain, particularly to Queen Caroline; by whose encouragement he received many marks of esteem from the nobility and gentry of that generous nation, which is distinguished through all Europe for its liberality in encouraging merit of every kind, and particularly every excellence in the polite arts. The portrait of Caroline, at that time Princess of Wales, was universally admired, and celebrated by several of the poets; and, at his return to Paris, he was loaded with presents, among which were many medals of gold.

A most remarkable painting of Arlaud was an imitation of an admirable bas-relief, carved in marble by Michael Angelo Buonaroti, representing the story of Jupiter and Leda. That famous piece of workmanship Arlaud imitated so exquisitely, with a tint of colour so exactly similar to the marble, and with such correctness in every part, that when they were both placed together, it was scarcely possible to distinguish the marble from the painting, even by the nicest inspection. The Duke de la Force purchased it from the painter, at so large a price as twelve thousand livres, though it was afterwards sold for a less sum.

GIUSEPPE CÆSAR D'ARPINO, called GIOSEPPINO CAVALIERE.

*Painted History and Battles.*

DIED 1640, AGED 80.

This painter was born at Arpino, in the kingdom of Naples, in 1560; but he studied at Rome, after those masters who were most celebrated, and was aided in the knowledge



knowledge of his art, by the instructions of Pomerancio. By the assistance of an happy genius, he acquired a light and agreeable manner of designing; though it is remarked by De Piles, that he degenerated into a style that neither partook of refined nature, nor of the antique.

When he was but a young practitioner, he shewed such a freedom of hand, so much spirit in his design, and so good colouring, that his productions, even at that age, astonished the ablest artists; but in his more advanced time, his colouring was frequently cold and weak, his attitudes were stiff and affected, and a great deal of the mannerist appeared in his compositions.

His battles, which are to be seen in the Capitol, are the most esteemed of all his works; and though De Piles affirms that he is superficial in his other pictures, yet very judicious writers describe the works of this master in a different manner, and allow that his drawing is generally good, though the contours of the limbs cannot be commended; that his composition has a considerable degree of elevation; and that there was somewhat in his style that afforded pleasure, his colouring sometimes being extremely good, though not always so. And as a proof of his merit, they alledge that his manner was adopted by most of the artists of his time, others adhering to the style of Caravaggio, who, as long as he lived, was the competitor and formidable rival of Gioseppino, their manners being as opposite as their tempers.

In the church of St. Martin, at Naples, there is a grand picture of a Crucifixion; in which composition are introduced the Virgin, St. John, and Mary Magdalen, the figures being as large as life. An ingenious writer, Monf. Cochin, who saw the picture in 1757, says it is beautifully coloured, much in the style of Rubens and Baroccio, with a broad and firm pencil, and has a good effect. The heads of all the figures are well designed, but the expression in that of the Magdalen is particularly commendable. But as to the contours of the limbs, and the attitudes, they are in general much overstrained.

### JAQUES D'ARTOIS.

*Painted Landscape.*

DIED 1665, AGED 52.

He was born at Brussels, in 1613; and having been carefully instructed in the art of painting by Wildens, (as some authors imagine) he perfected himself by a studious observation of nature.

No Flemish painter, cotemporary with this great master, could be more admired than he was. His landscapes have an agreeable solemnity, by the disposition of his trees, and the breaking of his grounds; the distances are well observed, and die away perspectively, with a bluish distance of remote hills; and his figures are properly and very judiciously placed. His pencil is soft, his touch light and free, particularly in the



leafing of his trees; and there is generally a pleasing harmony in the whole. It is said that Teniers either painted or retouched the figures of his landscapes.

He is remarkable for always ornamenting the stems of his trees with moss, ivy, or other plants, the extremities of which are often loosely hanging down. His pictures are coloured with a force resembling those of Titian, except that sometimes they are a little too dark.

EDMUND ASHFIELD.

*Painted Portrait.*

DIED                      AGED

This painter was born in England, and became the disciple of Michael Wright. But although he was capable of painting in oil, he for the most part accustomed himself to paint portraits in crayon; having discovered a method of producing a variety of tints in that manner of colouring, which answered every complexion, and gave roundness and strength to his heads.

His works are much prized, and some of them were so highly wrought, as to be purchased at ten pounds a-piece. He was the instructor of Lutterel, who arrived at a degree of perfection in crayon painting, superior to his master.

JOHN ASPER, or ASPAR.

*Painted Portraits and Still Life.*

DIED 1571, AGED 72.

He was born in Zurich, in Switzerland, in 1499, and was cotemporary with Holbein. He painted portraits in the manner of that celebrated master, with so much life, nature, and character, that his works were excessively applauded, and his reputation was little inferior to that of Holbein.

To record the merit of this master, and to preserve his memory, a medal was struck, with his name inscribed on it; the figure was taken from a portrait of him, and on the reverse was a character highly to his honour.

AMICO ASPERTINO.

*Painted History.*

DIED 1572, AGED 78.

This master was born at Bologna, in 1494, and learned the art of painting from Francesco Francia. Through Italy he was distinguished by the name of Amico da due Panelli; because, when he painted, he used both hands with equal dexterity, laying on the light colours with the one, and the dark with the other.

His



His pictures had a good effect, being painted with a strong body of colours, with a free touch, and in a grand style; but this description can only suit some of his best performances; for his imagination was, at particular times, whimsical, wild, and extravagant; and whatever subjects he designed when his mind had a wrong turn, were unworthy of being compared with those which he composed and finished when his thoughts were sedate and undisturbed.

JOHN ASSELYN, called CRABBETJE.

*Painted Landscapes and Battles.*

DIED 1660, AGED 50.

He was born at Antwerp, in 1610, and was a disciple of Efsaias Vandervelde; and under the guidance of so able a master, he became an excellent painter of landscape. His companions nick-named him Crabbetje, from a crooked turn in his fingers and his hand, which caused him to hold his palette with some degree of awkwardness. And yet, by the lightness, freedom, and spirit of his touch, it could not be supposed that his hand could have the smallest imperfection.

He was one of the first Flemish painters who adopted the clean and bright manner of landscape-painting. He studied after nature in the country about Rome, improving his taste by the delightful situations of towns, villas, antiquities, figures, and animals, which he sketched upon paper, to make a proper use of them in his designs. In the style of his landscape he chose particularly to imitate Claude Lorraine; but, in other parts of his painting, he seemed fond of making Bamboccio his model.

He enriched his landscapes with the vestiges of noble buildings, and the views of such seats as he observed to be beautiful, by their situation or construction. His colouring is extremely bright and clear; his skies are warm; his touch is free and firm; his figures and animals are well drawn, and judiciously disposed; and his pictures justly merit the approbation which they have always received.

JOHN DE BAAN.

*Painted Portrait.*

DIED 1702, AGED 69.

He was born at Haerlem, in 1633, and instructed in the art of painting by his uncle Piemans, who painted in the manner of the Velvet Brueghel. Afterwards he studied under Bakker at Amsterdam, with whom he practised assiduously every particular from which he could receive improvement; spending the whole day at the pencil, and the evenings in designing. And as his master regarded him both for his genius and diligence, he gave him all the encouragement and assistance in his power.



At that time the works of Vandyck and Rembrandt were exceedingly applauded; and he seemed to find some difficulty in determining which of those masters he should imitate; but at last he appeared to give the preference to Vandyck.

His merit soon was universally known; and Houbraken asserts, that he was invited to London by Charles II. and conveyed to England in one of the King's ships. He painted the portraits of that Monarch, the Queen, and the Nobility of the first rank at Court; and was much admired for the elegance of his attitudes, as also for his clear, natural, and lively tone of colouring.

After continuing for some time in England, he returned to the Hague, and there painted a noble portrait of the Duke of Zell, for which he received a thousand Hungarian ducats, amounting to near 500l. And by the Duke of Tuscany he was so highly honoured, as to have his portrait placed in the famous gallery of painters at Florence, and received a valuable present from that Prince in return for the picture.

The best of the performances of De Baan is the portrait of Prince Maurice of Nassau, who had sufficient patience and condescension to sit to him as long as he desired; and in the execution of it, the artist exerted the utmost efforts of his pencil.

#### JACOB DE BAAN.

##### *Painted Portraits and Conversations.*

DIED 1700, AGED 27.

He was born at the Hague, in 1673, and learned the art of painting from his father, John De Baan; and having so able a director, and so excellent an example, he very early became a painter of distinction.

About the twentieth year of his age he went to England among the attendants of William III. where the reputation of his father procured him a favourable reception. He painted several excellent portraits for the Nobility at the Court of London, and particularly a portrait of the Duke of Gloucester, which gained him so much esteem, that he was earnestly solicited to continue in England; but no inducement could prevail with him to delay his intended journey to Rome.

In his route to that city he visited Florence, and was received by the Grand Duke with singular kindness; where having examined carefully the admirable performances of the ancient and modern artists, in that celebrated collection, the Duke shewed him also the portrait of his father, which was placed in the gallery.

From Tuscany he travelled to Rome, and for a short time applied himself closely to his studies. He painted several portraits and conversations, during his residence at Rome, by which he acquired a large sum of money; but he had the unhappiness to squander it all away in excesses and profusion.

His pictures were excellently handled, and he approached near to the merit of his father, in his portraits; but, in other parts of painting, he probably would have far surpassed

surpassed him, if he had appropriated more of his time to his studies, and had not died at so early a period of life.

THEODORE DIRK BABEUR, or BABUREN.

*Painted History, Conversations, and Musical Performers.*

DIED

AGED

The manner of painting which this master generally practised, was with figures as large as life; and most of his pictures represent the figures at half-length. He had a free and firm pencil; his drawing is tolerably correct, and his colouring strong; but it is not very pleasing to the eye, by a yellowish brown tint that predominates through the whole.

His expression is but indifferent in any characters, except those which are mirthful; and in some of those he hath imitated ungraceful nature with tolerable exactness and success. Most of his pictures represent philosophers, players at cards, or persons performing on musical instruments, in which his drawing is far preferable to his colouring.

Houbraken says, that he sometimes painted perspectives in the manner of Neefs; but other authors are silent in regard to any of his attempts in that style. Perhaps there might have been another painter of the same name, whose subjects were similar to those of Neefs. But, to judge of Babeur by those pictures to which he has affixed his name, his touch and handling seem to be very opposite to the manner of pencilling and finishing requisite for such delicate works as rendered Neefs so deservedly famous.

BACCIO. Vid. GAULI.

FRA. BARTOLOMEO BACCIO, called BARTELEMI DI S. MARCO.

*Painted History and Portrait.*

DIED 1517, AGED 48.

He was born at Savignano, near Florence, in 1469, and was a disciple of Cosimo Roselli; but his principal knowledge in the art of painting was derived from Lionardo da Vinci. He understood the true principles of design better than most masters of his time, and was also a considerable painter in perspective; which induced Raphael to have recourse to him, after he had quitted the school of Perugino; and under his direction likewise Raphael studied the art of managing and uniting colours, as well as the rules of perspective.

Some years after the departure of Raphael from Florence, Baccio visited Rome; and by the observations he made on the antiques, and the works of Raphael, which were then the admiration of the whole world, he was extremely improved, and manifested his



acquired abilities by a picture of St. Sebastian, which he finished at his return to Florence. It was so well designed, so naturally and beautifully coloured, and had so strong an expression of pain and agony, that it was removed from the place where it was publicly seen (in the chapel of a convent), as it had been observed to have made too strong an impression on the imaginations of many women who beheld it.

He was very laborious, and made nature his perpetual study; he designed the naked correctly; his figures had a great deal of grace, and his colouring was admirable.

He is accounted to have been the first inventor of that machine called a Layman by the artists, and which, to this day, is in general use. Upon that he placed his draperies, to observe with greater exactness their natural and their more elegant folds.

A capital picture of the Ascension by Baccio, is in the Florentine collection.

#### JAQUES BACKER, or BAKKER.

*Painted History.*

DIED 1560, AGED 30.

This painter was born at Antwerp, in 1530, and learned the principles of painting from his father, who was an artist very knowing in his profession, though his works were in no great estimation.

After the death of his father, he lived in the house of Jacopo Palermo, a dealer in pictures; who avariciously took care to keep him incessantly employed, and sent his paintings to Paris to be disposed of, where they happened to be exceedingly admired. The judicious were very eager to purchase them; and though the transfactor sold them at a great price, yet the poor artist was not proportionably rewarded, but continued in the same obscure and depressed condition. His merit, indeed, was universally allowed; but his name, and the narrowness of his circumstances, were as universally unknown.

He had a clean, light manner of pencilling, and a tint of colour that was extremely agreeable.

#### JACOB BACKER, or BAKKER.

*Painted Portrait and History.*

\*DIED 1651, AGED 42.

He was born at Harlingen, in 1609, but spent the greatest part of his life at Amsterdam; and by all the writers on this subject he is mentioned as an extraordinary painter, particularly of portraits, which he executed with strength, spirit, and a graceful resemblance.

He was remarkable for an uncommon readiness of hand, and freedom of pencil; and his incredible expedition in his manner of painting, appeared even in one portrait of  
a lady

\* According to Descamps, died in 1641, aged 33.

a lady from Haerlem, that he painted at half-length, which was begun and finished in one day, though he adorned the figure with rich drapery, and several ornamental jewels.

He also painted historical subjects with good success; and in that style there is a fine picture of Cimon and Iphigenia, which is accounted by the connoisseurs an excellent performance. In designing academy figures, his expression was so just, and his outline so correct, that he obtained the prize from all his competitors; and his works are still bought up at very high prices in the Low Countries.

In the collection of the Elector Palatine there is an excellent head of Brouwer, painted by this master; and in the Carmelites church at Antwerp is preserved a capital picture of the Last Judgment, which is well designed and well coloured.

#### WILLIAM BACKEREEL, called BACQUERELL.

##### *Painted History.*

DIED

AGED

He was born at Antwerp, and was a disciple of Rubens, at the same time that Vandyck was educated in that school.

When each of them quitted that master, and commenced painters, Backereel was very little inferior to Vandyck, if not nearly his equal. And this may be manifestly seen in the works of the former, which are in the church of the Augustin Monks at Antwerp, where those two great artists painted in competition; and both were praised for their merit in their different ways, but the superiority was never determined in favour either of the one or the other.

He had likewise a good taste for poetry; but, by exercising that talent too freely, in writing satires against the Jesuits, that body of ecclesiastics, who are not more famous for their political than for their persecuting spirit, pursued him with unremitted revenge, till they compelled him to fly from Antwerp; and by that means deprived his own country of such paintings as would have contributed to its perpetual honour.

Sandrart takes notice, that in his time there were seven or eight painters, who were very eminent, of the name of Backereel, in Italy and the Low Countries.

#### LUDOLPH BACKHUYSEN.

##### *Painted Ships, Sea-Pieces, and Sea-Ports.*

DIED 1709, AGED 78.

This eminent master was born at Embden, in 1631, and received his earliest instruction from Albert Van Everdingen; but acquired his principal knowledge by frequenting the painting rooms of different great masters, and observing their various methods of touching and colouring. One of those masters was Henry Dubbels, whose understanding in his art was very extensive; and he was remarkably communicative of his knowledge to others. From him Backhuysen obtained more real benefit, than from all the painters of his time, either by studying their works, or personally conversing with them.

F

He



He had not practised very long when he became the object of general admiration; so that even his drawings were sought after, and several of them were bought up at 100 florins a piece.

It was observed of him, that, while he was painting, he would not suffer even his most intimate friends to have access to him, lest his fancy might be disturbed, and the ideas he had formed in his mind be interrupted.

He studied nature attentively in all her forms; in gales, calms, storms, clouds, rocks, skies, lights, and shadows; and he expressed every subject with so sweet a pencil, and such transparency and lustre, as placed him above all the artists of his time in that style, except the younger Vandervelde, who is deservedly esteemed the first in that manner of painting.

It was a frequent custom with Backhuysen, whenever he could procure resolute mariners, to go out to sea in a storm, in order to store his mind with grand images, directly copied from nature, of such scenes as would have filled any other head and heart with terror and dismay; and the moment he landed, he always impatiently ran to his palette, to secure those incidents of which the traces might, by delay, be obliterated.

He perfectly understood the management of the Chiaro-Scuro; and by his skill in that part of his art, he gave uncommon force and beauty to his objects. He observed strictly the truth of perspective, in the distances of his vessels, the receding of the grounds on the shores, and the different buildings which he described in the sea-ports; whether they were the result of his own imagination, or sketched, as he usually did, after nature.

His works may easily be distinguished by an observant eye, from the freedom and neatness of his touch; from the clearness, and natural agitation or quiescence of the water; from a peculiar tint in his clouds and skies; and also from the exact proportions of his ships, and the gracefulness of their position.

For the Burgomasters of Amsterdam he painted a large picture, with a multitude of vessels, and a view of the city at a distance, for which they gave him thirteen hundred guilders, and a considerable present; which picture they afterwards presented to the King of France, who placed it in the Louvre. No painter was ever more honoured by the visits of Kings and Princes than Backhuysen; the King of Prussia was one of the number; and the Czar Peter the Great took delight to see him paint, and often endeavoured to draw, after vessels which he had designed. He was remarkably assiduous; and yet it seems astonishing to consider the number of pictures which he finished, and the exquisite manner in which they are painted.

FRANCIS BADENS.

*Painted History and Portrait.*

DIED 1603, AGED 32.

He was born at Antwerp, in 1571; and the first rudiments of the art were communicated to him by his father, who was but an ordinary artist. However, he visited Rome, and several parts of Italy, and there formed a good taste of design, and a manner exceedingly pleasing.

When

When he returned to his own country, his merit procured for him great employment, and still greater reputation, and he was usually distinguished by the name of the Italian painter. His touch was light and spirited, and his colouring warm; and he had the honour of being the first who introduced a good taste of colouring among his countrymen.

While his acknowledged merit was rewarded with every public testimony of esteem and applause, unhappily he received an account of the death of his brother, who had been assassinated on a journey; and the intelligence affected him so violently, that it occasioned his own death, to the inexpressible regret of every lover of the art.

#### ANTONIO BADILE.

*Painted History and Portrait.*

DIED 1560, AGED 80.

He was born at Verona, in 1480, and by great study and application acquired a more extensive knowledge of the true principles of painting, than any of his predecessors. He was confessedly a most eminent artist; but he derived greater honour from having two such disciples as Paolo Veronese, and Baptista Zelotti, than he did even from the excellence of his own compositions.

His colouring was admirably good, his carnations beautiful; and his portraits preserved the perfect resemblance of flesh and real life; nor had he any cause to envy the acknowledged merit of Titian, Giorgione, or the best of his contemporaries.

#### SISTO BADOLOCCHI.

*Painted History.*

DIED AGED

This master was born at Parma, and was a disciple of Annibal Caracci; by whose admirable precepts he made an extraordinary progress in a short time, and proved the best designer of any of those who were educated with him in that illustrious school.

He possessed a lively imagination, and a singular readiness of hand; and it was concluded by all who saw his performances, that he would have arrived at an high degree of merit, if he had not died so young as he did, in the very bloom of life, and if he had applied himself with more assiduity to his profession.

#### BAERSTRAT.

*Painted Sea-Ports, Sea-Shores, and Fish.*

DIED 1687, AGED

Though this master was very eminent, and his works in very good esteem, yet authors are silent as to the place of his nativity, and the year of his birth; but his



pictures are easily distinguished by a general brightness diffused through the whole, and particularly in his skies.

His drawing was correct, and his perspective extremely true; he copied every object that he introduced into his compositions from nature, and was exact in his representations of sea-ports, ships of war, or vessels of a smaller size, which he disposed judiciously, and made the whole together produce a very pleasing effect.

His pencil is light and clean, his touch spirited, and his colouring is always transparent; for, in general, he finished his pictures with abundance of neatness.

#### DAVID BAILII.

*Painted Perspective Views and Portraits.*

DIED 1638, AGED 54.

He was the son of Peter Bailii, an artist of some note, and was born at Leyden in 1584. From his father he learned to draw and design; but he was afterwards placed under the care of Adrian Verburg, and continued with him for some time; and when he quitted that master, he studied to much greater advantage with Cornelius Vandervoort, an excellent portrait-painter, and with him he spent above six years.

As Vandervoort possessed many capital paintings of some great masters, Bailii, for his own improvement, copied them with critical care and observation; and particularly copied one perspective view of the inside of a church, originally painted by Stenwyck, which he finished with such accuracy, that even Stenwyck himself could scarce determine which was the original, or which the copy, when both were placed before him.

He travelled through several parts of Italy, to see the works of the celebrated masters of that country, and for a few years resided at Rome; and abroad, as well as in his own country, the correctness of his drawing, and the delicate handling and finishing of his pictures, procured him employment, admirers, and friends.

In the latter part of his life he discontinued painting, and only drew portraits on vellum with a pen, which he heightened with black lead, and gave them wonderful force and roundness.

#### MARIO BALASSI.

*Painted History and Portrait.*

\*DIED 1667, AGED 63.

He was born at Florence, in 1604, and had for his first instructor Jacopo Ligozzi; but afterwards he successively became the disciple of Roselli and Passignano, though he preferred the manner of the latter to that of his other masters. He accompanied Passignano to Rome, not only to be his assistant in the works which he had undertaken at the command

\* According to the Chronological Tables, died in 1670.

command of Urban VIII. but also to improve himself by those incomparable curiosities of sculpture and painting which are preserved in that city.

During his residence there, Don Taddeo Barberini, having observed with what exact precision Balaffi, in his touch and expression, imitated the touch and expression of his master, concluded that such a powerful imitative talent would enable him to copy the work of a superior artist with equal exactness: he therefore tried the experiment, by employing him to copy the Transfiguration painted by Raphael, which Balaffi executed with most universal applause, and to the surprise of the most skilful persons at Rome.

By the recommendation of Piccolomini he was introduced to the Emperor Ferdinand III. who received him in an honourable manner, and had his portrait painted by him, for which Balaffi was nobly rewarded.

The greatest excellence of this master seemed to consist in the imitation of the ancient masters; and, by his sagacious attention to that point, being also applauded for what he had in that way performed, he was deluded to imagine himself capable of equalling them, in a style and manner of his own, as noble, and as sublime. But he failed in the attempt; and the new manner which his vanity encouraged him to assume, met with as much disesteem and contempt, as his former works had received of universal approbation.

#### HENDRICK VAN BALEN.

##### *Painted History and Portrait.*

DIED 1632, AGED 72.

He was born at Antwerp, in 1560, and was a disciple of Adam Van Oort; but he quitted that master, to acquire a better taste of design and composition, by pursuing his studies at Rome, where he resided for a considerable time. He copied the antiques, he attended to the works of the most memorable modern artists; and, at his return to his own country, the visible improvement of his taste recommended him to the favour and esteem of the ablest judges of the art.

He distinguished himself by a good manner of designing, and his works are admitted into the cabinets of the curious, among those of the principal painters. He particularly excelled in the naked, and gave to his figures so much truth, roundness, and correctness of outline, that few of his contemporaries could enter into competition with him.

Several fine portraits of his hand are at the Hague; among which there is one adorned with allegorical figures of Wisdom and Justice, which extorts commendation from all who attentively consider it.

All the historical subjects painted by Van Balen have abundant merit. His designs of the Deluge, of Moses striking the Rock, and the drowning of Pharaoh, are grand and noble compositions. Houbraken observes, that Van Balen, with great judgment, hath introduced the Israelites in a clear light in the back-ground, but the Egyptians in a strong shadow in the fore-ground, which had a very fine effect; the figures being well designed,



the attitudes and draperies well chosen, and the number of the figures being very considerable. Of this master's hand also the Judgment of Paris is accounted a masterly performance; in which the figure of Venus is so elegantly designed, so full of life, and so round, that it seems to stand forth from the surface.

The landscapes and back-grounds of the pictures composed by Van Balen, were generally painted by the Velvet Brueghel.

#### JOHN VAN BALEN.

*Painted History, Landscapes, and Boys.*

BORN IN 1611.

He was born at Antwerp, and derived his knowledge of the art, and his fine taste of drawing and design, from his father Hendrick Van Balen; but, as soon as he had made a competent progress, he travelled to Rome, and lived for several years in that and other cities of Italy. There he acquired a good gusto of design, though he was sometimes incorrect; and his particular merit was shewn in his naked figures of boys, Cupids, nymphs bathing or hunting, of which subjects he painted a considerable number, and he procured both praise and riches by his landscapes and histories.

His pictures were well handled, his trees touched with spirit, and his herbage and verdure looked natural and lively. The carnations of his figures were clear and fresh, his colouring in general was transparent, and the airs of his heads were in the manner of Albano.

#### LAZARO BALDI.

*Painted History.*

DIED 1703, AGED 80.

He was born at Pistoia, in the territory of Tuscany, in 1623, from whence he went to Rome, to place himself as a disciple under Pietro da Cortona; and by the excellent instruction of that eminent master, he obtained an elegant style of thinking and composing, a ready management of the pencil, and a beautifully strong tone of colouring.

He was employed by Pope Alexander VII. to paint the gallery at Monte Cavallo; and he shewed the power of his genius and execution, in the designs which he finished in a chapel belonging to the church of St. John Lateran, in which are combined correctness and elegance, with an uncommon force, harmony, and beauty of colouring.

#### ANTONIO BALESTRA.

*Painted History.*

DIED 1720, AGED 54.

He was born at Verona, in 1666, and at the age of twenty-one went to Venice, where he entered himself in the school of Antonio Belucci, and continued for three

years under his direction; but from thence he visited Bologna and Rome, and at the latter became the disciple of Carlo Maratti.

Under the tuition of so eminent a genius, he made a very great proficiency, and exerted himself for some hours of each day in designing after the antiques, after Raphael, Correggio, Annibal Caracci, and other admired painters; by which conduct he so effectually confirmed his taste and freedom of hand, that he obtained the prize of merit, in the Academy of St. Luke, in the year 1694, when he was only twenty-eight years of age.

From that time his reputation was established, and he received sufficient encouragement, being engaged to work for most of the churches, and in the palaces of the Nobility, and his paintings were admired in every part of Europe.

His style is sweet and agreeable, not unlike that of Maratti; and the judicious observed, with a degree of delight and approbation, a certain mixture in the works of Balestra, of the several manners of Raphael, Correggio, and Caracci.

In the church of Santa Maria Mater Domini, at Venice, there is one of the most capital performances of Balestra, representing the Nativity of our Saviour. It is designed in a grand style, the composition is excellent, and has a great deal of grace. The heads are peculiarly fine, and the whole has a noble effect, with remarkable harmony. In a chapel belonging to the church of St. Geminiano, in the same city, there is a dead Christ in the arms of the Virgin, painted by this master in a grand taste; and although the composition consists but of a few figures, they are finely designed, and in every part of it there is sufficient merit to claim and justify applause.

#### PETER BALTON.

##### *Painted Landscape and History.*

DIED

AGED

He was born at Antwerp, and became a landscape-painter of considerable eminence among the Flemings; in his style and manner resembling Peter Brueghel. His most usual subjects were Fairs, Kermesses, and Conversations, in which his figures were of a small size, but touched with a great deal of spirit. He painted equally well in water-colours, and in oil; and was allowed particularly to excel in his drawings.

A very remarkable incident happened to this artist at the Court of the Emperor. That Monarch having engaged Balton to paint a landscape, with a great number of figures, Balton chose for his subject, St. John preaching in the Desert, which afforded him an opportunity of filling his design with a numerous variety of auditors. To every one of them he gave a strong and proper expression of attention to the principal figure; every individual having its eyes directed to the preacher. But the Emperor, from some motive that never was discovered, ordered a monstrous elephant to be painted in the place of the faint; so that the whole auditory seemed then only to express an astonishment at the unwieldy bulk and shape of the animal; nor was the picture ever altered.

By



By some it was conjectured that the Emperor meant it only as a piece of humour and drollery; by others it was imputed to a contempt for the artist; but by all the ecclesiastics it was ascribed to a contempt for religion.

## B A M B O C C I O.

*Painted Conversations, Landscapes, Cattle, &c.*

\* DIED 1673, AGED 60.

This master was born at Laeren, near Narden, in 1613; his name was Peter Van Laer, but in Italy they gave him the name of Bamboccio, on account of the uncommon shape of his body, the lower part being one third part longer than the upper, and his neck so short that it was buried between his shoulders.

He had, however, an ample amends for the unseemliness of his limbs, in the superior beauties of his mind; he was endowed with an extensive genius, and indeed had an universal taste for every part of painting. He resided at Rome for sixteen years successively; every day studying to improve himself, by those beautiful models which were continually open to his observation, and by the lovely scenery in the environs of that city. He was held in the highest esteem by all ranks of men, as well as by those of his own profession, not only on account of his extraordinary abilities, but also for the amiable qualities of his mind.

He studied nature incessantly, observing with a curious exactness every effect of light on different objects, at different hours of the day; and whatsoever incident afforded pleasure to his imagination, his memory for ever perfectly retained. His style of painting is sweet and true, and his touch delicate, with great transparency of colouring. His figures are always of a small size, well proportioned, and correctly designed; and although his subjects are taken but from the lower kind of nature, such as Plunderings, Playing at Bowls, Inns, Farriers Shops, Cattle, or Conversations, yet whatever he painted was so excellently designed, so happily executed, and so highly finished, that his manner was adopted by many of the Italian painters of his time. His works are still universally admired, and he is justly ranked among the first class of the eminent masters.

His hand was as quick as his imagination, so that he rarely made sketches or designs for any of his works; he only marked the subject with a crayon on the canvas, and finished it without more delay.

His memory was amazing; for whatever objects he saw, if he considered them with any intention to insert them in his compositions, the idea of them was so strongly impressed on his mind, that he could represent them with as much truth as if they were placed before his eyes. Sandrart observes, that although painters who are accustomed to

\* The author of the *Abrégé de la Vie des Peintres* fixes the death of Bamboccio in 1675, at the age of 62; but Sandrart, who was his intimate friend, and most other writers, agree that he died at the age of 60.

to a small size, are frequently inaccurate in the disposition of the different parts of their subject, seeming content if the whole appears natural; yet Bamboccio was as minutely exact in having his figures, trees, grounds, and distances, determined with the utmost precision and perspective truth, as the best masters usually are in pictures of the largest size; which is one circumstance that causes the eye to be so agreeably deluded by the paintings of Bamboccio.

In the latter part of his life he was severely tormented with an asthmatic complaint, which he endured with much impatience; and it is reported, that as the disorder seemed to him insupportable, he threw himself into a canal to shorten his misery, and was drowned.

### BACCIO BANDINELLI.

*Painted History.*

DIED 1559, AGED 62.

He was born at Florence, in 1497, and was a disciple of Giovanni Francesco Rustico, a good sculptor. He regularly proceeded through all the studies requisite to form a painter; but his pictures were never approved of, as his colouring was hard, dry, and disagreeable, his composition but indifferent, and a bad choice of attitudes afforded rather a disgust to the beholder, than any degree of satisfaction. Yet his works were much more esteemed after his death than they ever were during his life.

He envied Michael Angelo Buonaroti, and imitated him in his extravagant expressions, not in his excellencies, without reflecting that it is inexcusable to imitate the defects even of the greatest men. But he was so discouraged by hearing that his works were treated contemptuously by Michael Angelo, who condemned his colouring as being hard and unpleasant, that he laid aside the pencil, and never would use it after.

He was not without skill and merit as a statuary, and in that art he deemed himself equal to Buonaroti; but he felt a sensible mortification, when he perceived the world not to be inclined to concur with him in the same opinion.

### JOHN BAPTIST, MONNOYER.

*Painted Flowers and Fruit.*

DIED 1699, AGED 64.

This master was born at Lille, in 1635, and educated at Antwerp, where he perfected himself in the knowledge of his art, and in his first years was intended for a painter of history; but having soon observed, that his genius more strongly inclined him to the painting of flowers, he applied his talents to those subjects, and in that style became one of the greatest masters.

His pictures are not so exquisitely finished as those of Van Huysum, but his composition and colouring are in a bolder style. His flowers have generally a remarkable

G

freedom



freedom and looseness, as well in the disposition as in the penciling; together with a tone of colouring that is lively, admirable, and nature itself. The disposition of his objects is surprisingly elegant and beautiful; and in that respect his compositions are easily known, and as easily distinguished from the performances of others.

The Duke of Montague, while Ambassador in France, invited Baptist to England, and employed him, in conjunction with La Fosse and Rousseau, to embellish Montague-House, which is now the British Museum, the repository of many curiosities of nature and art, and the repository also of some of the finest performances of Baptist.

A very celebrated work of this artist is a looking-glass preserved in the Royal Palace at Kensington, which he decorated with a garland of flowers, for Queen Mary II. and what is very remarkable, her Majesty sat by him during the greatest part of the time that he was employed in painting it.

For the Duke of Ormond, he painted six pictures of East-Indian birds after nature, which were in that nobleman's collection at Kilkenny in Ireland, and are at present in the possession of the author of this book; they are painted in water-colours on vellum, and nothing can be more delicate in the colouring, the penciling, or the spirited expression of every species. He had a son,

#### ANTHONY BAPTIST,

Who painted flowers, and, in the style and manner of his father, shewed an abundance of merit.

#### JOHN BAPTIST, GASPARS.

*Painted History and Portrait.*

DIED 1691, AGED

He was born at Antwerp, and was a disciple of Thomas Willeborts Boschaert. During the civil war he went to England, and entered into the service of General Lambert; but after the Restoration he was engaged by Sir Peter Lely, to paint the postures and draperies of his portraits, and was distinguished by the name of Lely's Baptist. Kneller also, and Riley, employed him for the same purpose.

He made designs for tapestry, which were accounted good; and his drawing was generally correct. In the hall of St. Bartholomew's Hospital, there is a portrait of King Charles II. painted by this master.

#### BERNARDINO BARBATELLI, called POCHETTI.

*Painted History, Fruit, Animals, and Flowers.*

DIED 1612, AGED 70.

He was the disciple of Ridolfo Ghirlandaio at Florence; from whose school he went to Rome, and studied there with such uncommon assiduity, that he was frequently so abstracted,

and so absolutely engrossed by the objects of his contemplations, as to forget the necessary refreshments of sleep and food.

He was excellent in painting every species of animals, fruit, or flowers; and in those subjects not only imitated, but equalled nature. His touch was free, light, and delicate, and the colouring of his objects inexpressibly true; and beside his merit in his most usual style of painting, the historical subjects which he designed, from sacred or profane authors, were much esteemed and admired. He was born at Florence, in 1542.

GIOVANNI FRANCESCO BARBIERI, called GUERCINO DA CENTO.

*Painted History.*

DIED 1666, AGED 76.

He was born at Cento, a village not far from Bologna, in 1590, and at first was the disciple of Benedetto Gennari; but he afterwards studied for some time in the school of the Caracci, though he did not adopt the manner of that famous Academy.

He seemed to prefer the style of Caravaggio to that of Guido or Albano, imagining it impossible to imitate nature truly, without the assistance of strong lights and strong shadows; and from that principle, his light was admitted into his painting room from above. It is certain that, by the opposition of his strong lights and shadows, he gave such force to his pictures, that few, except those of Caravaggio, can stand near them, and not seem feeble in their effect: however, that manner is not like nature, because it makes objects appear as if they were seen by candle-light, or by the brightness of a sun-beam, which alone can justify the deepness of his shadowing.

The principal attention of Guercino was certainly fixed on arriving at perfection in colouring: he saw the astonishing effects produced by the colouring of the celebrated Venetian masters; and observed, that notwithstanding any imperfections in regard to grace, correctness, or elegance, the works of those masters were the objects of universal admiration. From which observation, he seems to have devoted his whole study to excel in colouring; as if he were convinced that few are qualified to discern the elevation of thought which constitutes the excellence of a composition: few may be touched with the grandeur or beauty of the design, or perhaps have a capacity to examine even the correctness of any part of a painting; and yet every eye, and even every imperfect judge of a picture, may be sensibly affected by the force and beauty of the colouring.

His taste of design was natural, easy, and often grand, but without any extraordinary share of elevation, correctness, or elegance. The airs of his heads often want dignity, and his local colours want truth. However, there is great union and harmony in his colours, although his carnations are not very fresh; and in all his works there is a powerful and expressive imitation of life, which will for ever render them estimable.

Towards the decline of his life, he observed that the clearer and brighter style of Guido and Albano had attracted the admiration of all Europe, and therefore he altered



his manner, even against his judgment. But he apologized for that conduct, by declaring that in his former time he painted for fame, and to please the judicious; and he now painted to please the ignorant, and enrich himself.

A very beautiful picture by Guercino, is to be seen at Siena, perfectly well preserved; and the subject of it is Hagar, the Angel, and Ishmael. The head of the female figure is rather too small, but the linen has a surprising brilliancy. The figure of Ishmael is not sufficiently determined, considering his situation; yet the whole together has a fine effect. But the most capital performance of Guercino, is the history of St. Petronilla, which is considered as one of the ornaments of St. Peter's at Rome.

PAULO ANTONIO BARBIERI, DA CENTO.

*Painted Still Life, and Animals.*

DIED 1640, AGED 44.

He was the brother of Guercino, born at Cento, in 1596; and chose for his subjects fruit, flowers, insects, and animals; which he painted after nature, with a lively tint of colour, with great tenderness of pencil, and a strong character of truth and life.

DIETERICK BARENT.

*Painted History and Portrait.*

DIED 1582, AGED 48.

This artist was born at Amsterdam, in 1534; and having received some instruction from his father, who was but an ordinary painter, he travelled to Venice, was admitted into the school of Titian, and became the favourite disciple of that inimitable master.

He continued with Titian for several years; he also painted a portrait of him, which gained him a great reputation; and with extraordinary success imitated the touch, the manner, and the style of colouring, peculiar to that accomplished genius.

When he returned to his own country, business crowded in upon him; and every work finished, added still to his credit and honour; but the composition which most effectually established his fame, was the picture representing the fall of Lucifer, which contained a number of figures, naked, well contrasted, and excellently coloured.

FRANCIS BARLOW.

*Painted Birds, Beasts, and Fish.*

DIED 1702, AGED

He was born in Lincolnshire, and bred to the profession of painting, under Sheppard, a portrait-painter; but his genius led him entirely to design after nature, birds, fish, and every

every species of animals, which he drew with great exactness. He understood colouring very imperfectly, which defect was probably occasioned by the unskilfulness of the master who had been his instructor. But it is generally agreed, that if his penciling and colouring had proved equal to the correctness of his design, he might have shewn himself superior to any of his time in those subjects.

### FREDERICK BAROCCIO.

*Painted History and Portrait.*

DIED 1612, AGED 84.

He was born at Urbino, in 1528, and was the disciple of Battista Venetiano, by whom he was carefully instructed in the principles of painting, but he derived his knowledge of perspective from his uncle Bartolomeo Genga. Under those preceptors he practised assiduously, till he was in his twentieth year; and he then visited Rome, where he pursued his studies incessantly, and proved one of the most graceful painters of his time.

At his return to his native city Urbino, he painted several pictures which procured him great applause; but the picture of a St. Margaret raised his reputation to the highest pitch, and induced Pope Pius IV. to invite him to Rome, where he employed him in the decorations of his Palace of Belvedere, in conjunction with Federigo Zuccherò.

He excelled equally in history and portrait, but his genius inclined him more particularly to the painting of religious subjects; and his works sufficiently evince, that the utmost of his ambition was to imitate Correggio in his colouring, and Raphael in his manner of designing. But Correggio has somewhat so natural, so grand, so unaffectedly graceful, that Baroccio was far inferior to him, although perhaps rather more correct in the outlines. However, it is easy to observe, that he endeavoured to resemble that illustrious artist in the sweetness of his tints, in the harmony of his colouring, in the graceful airs of the heads, in the disposition of his draperies, and the forms of his Bambino's, though he was sometimes apt to express the muscular parts of the human body too strong. He rarely painted any historical figure without having either modelled it in wax or placed some of his disciples in such attitudes as he wished to represent; his sister was his model for the Madonnas, and her child for his Bambino's.

In most of the works of Baroccio, it is not difficult to perceive who were his favourite masters; and he seems to have less of an original in him, than most of the principal painters. A judicious eye may readily trace out Raphael in the outlines and attitudes of his figures; and the tints of Correggio are as easily observable in his colouring.

In a church at Ravenna, a noble picture of this master's hand is still preserved, representing the death of St. Vitalis; and, though the subject be unfavourable, yet it is executed in such a manner, as to do honour to the Saint as well as to the painter.—

The



The design is correct, the figures are graceful to an high degree; and there is an elegance in the whole, which conceals the poverty of the subject.

BARTELEMI DI S. MARCO. Vid. BACCIO.

BARTOLET. Vid. FLAMEEL.

BARTOLOMEO DA BAGNACAVALLLO.

*Painted History.*

DIED AGED 58.

He was born at Bologna, where he was instructed in the art of painting, by some artists of that city; but particularly he imitated the manner of Girolamo da Codignuola.

When he had made a tolerable progress, he went to Rome, to perfect himself in the knowledge of his profession, by seeing the works of Raphael; and he was engaged by that great man, as one of the young artists who were to assist him in his extensive undertakings. But his execution did not prove equal to what was expected from that promising appearance which was observed in his performances at Bologna; though he acquired so much credit, as to be allowed to have a very agreeable and firm manner of designing, and a ready invention.

BARTOLOMEO. Vid. BREENBERG.

GIACOMO BASSAN.

*Painted History, Cattle, Landscape, and Portrait.*

DIED 1592, AGED 82.

This celebrated painter's real name was Giacomo da Ponte; but he was called Bassan, from the town of Bassano on the river Brenta, where he was born in 1510.

He was the disciple of Bonifacio; but his greatest improvement was derived from studying and copying the works of Titian and Parmigiano, at Venice. When he had completed his studies, he formed a style that differed from both those masters, and, guided by his own genius, assumed a peculiar manner of colouring and designing, copying all his objects from nature.

His subjects, generally, were peasants and villagers, busy at their different rural occupations, according to the various seasons of the year; cattle, landscapes, and historical designs; and in all those subjects, the figures were well designed; and the animals and landscapes have an agreeable resemblance of simple nature.

His compositions cannot boast of much elegance, or grandeur of taste, not even those which are historical; but they have abundance of force and truth. His local colours are very well observed; his carnations are fresh and brilliant; and the Chiaro-Scuro and perspective

perspective well understood. His touch is free and spirited; and the distances in his landscapes are always true, if not sometimes too dark in the nearer parts.

He seems industriously to avoid the naked in his figures, and frequently hid the extremities by draperies; which would make it probable, that he was conscious of wanting a competent skill to express those parts beautifully. Yet, in some of his pictures, where the extremities are visible, they are excellent; so that, perhaps he only avoided them for expedition.

Although Bassan had, incontestably, many excellencies, yet it must be confessed that he wanted correctness in his drawing; and his draperies are without any variety, seeming to be taken merely from the mode of his time, and his country.

His works are more readily known than those of most other painters; from the similitude of characters and countenances in the figures and animals; from the taste in the buildings, utensils and draperies; and beside, from a violet or purple tint, that predominates in every one of his pictures. But the genuine pictures of his hand are not so easily ascertained; because he frequently repeated the same design, and his sons were mostly employed in copying the works of their father, which he sometimes retouched.

As he lived to be very old, he finished a great number of pictures; yet notwithstanding his application and years, the real pictures of Giacomo are not commonly met with.—Many of those which are called originals, by purchasers, as well as dealers, being at best no more than copies by the sons of Bassan, who were far inferior to him, or perhaps by some painter, of still meaner abilities. But the true pictures of Giacomo always bear a considerable price, if they happen to be undamaged.

#### FRANCESCO BASSAN.

*Painted History, Landscape, and Cattle.*

DIED 1594, AGED 44.

He was the eldest of the sons of Giacomo, born in 1550, and he painted entirely in the style and manner of his father, to whom he proved very little inferior, if not almost his equal.

He surpassed his brothers by many degrees, in designing, drawing and colouring; and was employed in the church of St. Mark at Venice, in conjunction with Tintoretto, and Paolo Veronese. This artist was always of a melancholy disposition, which he was too apt to indulge; and that unhappy disorder of his mind was so much increased by his incessant application, that in a violent frenzy he threw himself out of a window, which put an end to his life.

#### LEANDRO BASSAN, CAVALIÈRE.

*Painted History and Portrait.*

DIED 1623, AGED 65.

This master was another son of Giacomo, born in 1558, and painted in the same style and manner as his father and brother, but was not comparable to either; as he neither  
gave



gave the force nor the clearness to his pictures, which might be seen in the works of the others. However he excelled in portrait, and therefore made it his chief employment.

In Venice, where he constantly lived, he painted many historical subjects, which are in the chapels and convents of that city; but the portrait of the Doge Grimani, for which he received the honour of knighthood, and those of the noblest personages, who either resided in Venice, or visited that city in his time, are wonderfully admired.

#### GIOVANNI BATTISTA BASSAN.

*Painted Copies after Giacomo and Francesco.*

DIED 1613, AGED 60.

This painter, and his younger brother Girolamo, were disciples of their father; but neither of them arrived at any degree of higher eminence, than that of being good copyists of the works of their brother and father; though many of their copies are taken for originals at this day. He was born in 1553.

#### GIROLAMO BASSAN.

*Painted the same subjects as Giovanni Battista.*

DIED 1622, AGED 62.

He was at first educated for the profession of physic, but quitted it very soon for that of painting, though his only merit was copying the works of his father and eldest brother. He was born in 1560.

#### JOHN WILLIAM BAUR, or BAWR, and BOUWER.

*Painted Landscapes and Architecture.*

DIED 1640, AGED 30.

He was born at Strasburg, in 1610, and was a disciple of Frederick Brendel. He had an enlarged genius, but the liveliness of his imagination hindered him from studying beautiful nature, or the antique, in such a manner as to divest himself of his German taste, though he went to Rome to improve himself in the art.

In Italy, he applied himself entirely to architecture, as far as it might contribute to the enrichment of his landscapes, which were his favourite subjects; and for his scenes and situations he studied after the rich prospects about Frascati and Tivoli, which could afford him the most delightful sites, views, and incidents.

He was fond of introducing into his designs, battles, marchings of the army, skirmishes, and processions; but although he resided, for a considerable length of time, in and about Naples and Rome, yet still he retained the German *gout* in all his figures; he never arrived at a grandeur of design; nor could ever express the naked but indifferently. It must however be said in his commendation, that his pencil was light, his composition was good, and his general expression was beautiful, though his figures were somewhat heavy.

He

He painted in water-colours on vellum, and was for several years in the court of the Duke Bracciano, for whom he finished some charming perspective views of gardens, with statues and fountains; also, of other elegant buildings, with a great number of figures, coaches, cattle, and horsemen; and it was remarkable, that he generally distinguished the different nations of people by the national dress of each.

# MARY BEAL.

## *Painted Portrait.*

DIED 1697, AGED 65.

She was born in Suffolk, in 1632, and had for her instructor in the art of painting, Sir Peter Lely. She drew after the life, and proved very little inferior to any of her contemporaries.

Her colouring was clear and strong, with a great look of nature, and she worked with a good body of colours. She had applied herself to copy some pictures of the Italian masters, which she procured from the cabinets of noblemen, and also from the collection of Sir Peter, by which her taste and her pencil were much improved, and her portraits had a great deal of the Italian air and style. She was amiable in her conduct, and exceedingly assiduous in her profession; and had the happiness to live in universal esteem, and to receive all possible encouragement.

# DOMENICO BECCAFUMI, called MICARINO, and MECHERINO.

## *Painted History.*

DIED 1549, AGED 65.

He was born at Siena, in 1484, and at first was a disciple of an ordinary painter called Cavanna; but afterwards received instructions (as some writers affirm) from Pietro Perugino.

The more he advanced in the knowledge of his art, he the more evidently perceived that he only lost his time by continuing at Siena; and the universal applause given to the works of Raphael, and Michael Angelo Buonaroti, excited in him an eager ambition to see them. He therefore travelled from his native city to Rome, to study the works of those celebrated masters; and spent two years in close application, exerting himself not only to copy their works with careful exactness, but also in designing the most curious antique statues and edifices.

When his genius had been, by that course of study, happily improved, and his hand well formed, he returned to Siena, where he was immediately engaged in several considerable works, not only in oil, but also in distemper and fresco, which procured him reputation and honour. He had a fine invention; his taste of design was truly elegant; his expression was commendably good; and his tone of colouring beautiful.

H

A great



A great number of the works of this master, in fresco, oil, and distemper, are particularly described by Vafari, tom. 1. page 373.

# DAVID BECK.

## *Painted Portrait.*

DIED 1656, AGED 35.

He was born at Arnheim in Guelderland, in 1621, and became a disciple of Vandyck; from whom he acquired a fine manner of penciling, and that sweet style of colouring which is peculiar to that great master, and to all the disciples trained up under his direction. He possessed, besides, that freedom of hand and readiness, or rather rapidity of execution, for which Vandyck was so remarkably famous; and King Charles the First, when he observed the expeditious manner of Beck's painting, was so exceedingly surprised, that he told Beck, it was his opinion he could paint if he was riding post.

He was appointed portrait-painter and chamberlain to Queen Christina of Sweden; and, by her recommendation, most of the illustrious persons in Europe sat to him for their pictures.

He was agreeable, handsome, and polite, and lived in the highest favour with his royal mistress; but, having an earnest desire to visit his friends in Holland, and leaving the Court of Sweden much against the Queen's inclination, she apprehended that he intended never to return; and, as he died soon after at the Hague, it was strongly and generally suspected that he was poisoned.

A very singular adventure happened to this painter, as he travelled through Germany, which seems not unworthy of being recited.

He was suddenly and violently taken ill, at the inn where he lodged, and was laid out as a corpse, seeming to all appearance quite dead. His valets expressed the strongest marks of grief for the loss of their master; and while they sat beside his bed, they drank very freely, by way of consolation.

At last one of them, who grew much intoxicated, said to his companions, Our master was fond of his glass while he was alive; and out of gratitude, let us give him a glass now he is dead. As the rest of the servants assented to the proposal, he raised up the head of his master, and endeavoured to pour some of the liquor into his mouth. By the fragrance of the wine, or probably by a small quantity that imperceptibly got down his throat, Beck opened his eyes; and the servant being excessively drunk, and forgetting that his master was considered as dead, compelled him to swallow what wine remained in the glass.

The painter gradually revived, and by proper management and care recovered perfectly, and escaped an interment.

How highly the works of this master were esteemed, may appear, from the many marks of distinction and honour which were shewn him; for he received from different Princes, as an acknowledgment of his singular merit, nine gold chains, and several medals of gold of a large size.

CORNELIUS

## CORNELIUS BEGA.

*Painted Landscape, Cattle, and Conversations.*

DIED 1664, AGED 44.

He was born at Haerlem, in 1620, and was the disciple of Adrian Ostade. He shewed a strict attention to every precept of his master, observing his handling, as well as his manner of preparing and blending his colours, with great accuracy; and took incessant pains to improve himself in the knowledge and practice of his art, till at last he became the best disciple of that school, and soon gave public proofs of his being a considerable painter.

He set out in his profession with credit, and proceeded in it for some years with sufficient success; but he grew too fond of a dissipated life, and at last his morals were so depraved, that his father, after many ineffectual remonstrances, disowned him. For which reason he cast off his father's name, which was Begeyn, and assumed that of Bega; his early pictures being marked with the former, and his latter works with the other.

He had a fine pencil, and a delicate manner of handling his colours, so as to give them a look of neatness and transparency; and his performances are so much esteemed in the Low Countries, as to be placed among the works of the best artists.

He took the plague from a woman with whom he was deeply enamoured; and he shewed so much sincerity of affection, that, notwithstanding the exhortations of all his friends and physicians, he would attend her to the last moments of her life, and imbibed from her the same fatal distemper, of which he died in a few days after her.

## ABRAHAM BEGEYN.

*Painted Landscape.*

BORN IN 1650.

Neither Houbraken nor Sandrart have mentioned any thing relative to the master under whom Begeyn was instructed in the art of painting; but after he had made a competent progress, he studied perspective and architecture, to qualify himself more effectually for his profession, and perfected himself in the knowledge of both.

His reputation procured him an invitation to the Prussian Court, where he had the honour of being appointed principal painter to the King, and was directed to paint the views of the Royal Palaces, and the most agreeable prospects of that country, which he executed extremely to the satisfaction of the King and his whole Court; and he likewise finished several large designs for the decoration of the grand salons and galleries at Berlin.

His figures and animals are, in general, well designed and pleasingly coloured, touched with great freedom, and much in the manner of Berchem. Some capital pictures



of this master are to be seen at the Hague, which are very highly esteemed; they are landscapes, with views of rivers, ruins, and pieces of architecture, enriched with figures, and a variety of animals, finished in a masterly manner.

JOACHIM FRANCIS BEISCH.

*Painted Landscapes and Battles.*

DIED 1748, AGED 83.

He was born at Ravensburg in Swabia, in 1665, and was taught the first rudiments of the art by his father, who practised painting only for his amusement, and explained to his son the principles of it.

By the force of his own genius, and an assiduous practice for some years, he at last proved a good artist, and was employed at the Court of Munich; particularly, he was appointed to paint the battles which the Elector Maximilian Emanuel fought in Hungary.

While the Elector was absent on some of his expeditions, Beisch embraced that opportunity to visit Italy, and took the most effectual methods for his improvement, by studying and copying those famous models which have deservedly been the admiration of all artists, and indeed of the whole world. And it may be a sufficient testimony of the perfection to which this master arrived, only to say, that even Solimena copied several of his landscapes.

He had three different manners: his first, before his journey to Italy, was true, but too dark; his second had more clearness, and more truth; and his last was more clear, but more weak.

The scenes of his landscapes are agreeably chosen, and very picturesque; his touch is light, tender, and full of spirit; and his style of composition frequently resembled that of Gaspar Poussin, or Salvator Rosa.

GIOVANNI BATTISTA BEINASCHI, called CAVALIER BEINASCHI.

*Painted History.*

DIED 1688, AGED 54.

This master was a Piedmontese, born in 1634, who studied in Rome, under the direction of Pietro del Po; and some authors affirm, that he was afterwards the disciple of Lanfranc. But it is certain that he was peculiarly fond of the works of Lanfranc, and devoted his whole thought and application to design after them, and to copy them; till at last he became so thoroughly acquainted with the style, manner, and touch of that excellent master, that many of the pictures of Beinaschi are, at this day, accounted the work of Lanfranc's own hand.

He was an admirable designer: his lively invention furnished him with a surprising variety; his thought was noble; he was not only expeditious, but correct; and as a public acknowledgment of his merit, the honour of knighthood was conferred upon him.

BEL-

## BELLEVOIS.

*Painted Sea-Pieces.*

DIED 1684, AGED

Except the description and commendation of the works of this artist, I find nothing mentioned by the writers on this subject, relative to the place of his birth, his education, or the year of his nativity; but he is known through all parts of Europe as a good painter.

His subjects are views of havens, sea-ports, shores, calms, and storms at sea; but in his calms he shews his peculiar excellence. His vessels are designed after nature, they are neatly handled, and correctly drawn; yet they want that grace and elegance which are always observable in the vessels of the younger Vandervelde and Backhuysen.

His touch is light, and his colouring clear; the perspective of his sea-ports and buildings is true, and has an agreeable effect; his skies are generally bright, and judiciously managed, and his colouring is transparent. His figures are, indeed, but indifferent, nor have they much expression.

Pictures of this master are often in public sales, and some of them, which seem of his best style, are sold for a tolerable price.

## GIACOMO BELLINI.

*Painted History and Portrait.*

DIED 1470, AGED

He was born at Venice, and learned the art of painting from Gentile da Fabrino; but he proved no extraordinary artist. The secret of painting in oil was communicated to him by Domenico and Andrea del Castagno; and that important discovery he explained to his sons Gentile and Giovanni, who had sufficient skill to apply it in such a manner, as to make them considerable in their time, and memorable by posterity.

The reputation of this ancient master was established by the portraits he painted of Cornaro, and of the Queen of Cyprus.

## GENTILE BELLINI.

*Painted History and Portrait.*

DIED 1501, AGED 80.

He was the eldest son of Giacomo Bellini, born at Venice, in 1421, and instructed by his father in the art of painting in distemper as well as in oil. He was accounted the most knowing of any artist in his time, and was employed by the Doge to paint the hall of the Great Council; and for others of the Nobility he executed several noble works.

His.



His reputation was at that time so extensive, that it reached to the \* Ottoman Court; and the Emperor Mahomet II. having seen some of his performances, invited him to Constantinople, received him with great respect, sat to him for his portrait, and engaged him there for some time, giving him many rich presents and many marks of his regard.

But the Emperor having ordered the head of a slave to be cut off before the face of Gentile, to convince him of an incorrectness in a picture of the Decollation of St. John, he was so affected, so terrified at the sight, that he never enjoyed peace of mind till he obtained leave to return to his own country.

Mahomet, to do him honour, put a gold chain about his neck, and wrote to the Senate of Venice in his favour, which at his return procured him a pension for life, and the honourable distinction of the order of St. Mark.

Vafari mentions a sea-fight, painted by this master, which had extraordinary merit, in the variety of the figures, the truth of the expressions, the great propriety of the attitudes, the perspective distances of the vessels, and the grandeur of the composition.

#### GIOVANNI BELLINI.

*Painted Portrait and History.*

DIED 1512, AGED 90.

He was born at Venice, in 1422, the son of Giacomo, and the brother of Gentile Bellini, but surpassed them both, in every branch of the art; and is accounted the founder of the Venetian school, by introducing the practice of painting in oil, and teaching his disciples to paint after nature.

His manner of designing was but indifferent, and frequently in a bad taste; and before he knew how to manage oil-colours, his painting appeared dry; but afterwards he acquired more softness in his penciling, shewed a much greater propriety of colours, and had somewhat of harmony, though still he retained too much of what appeared dry and hard; but the airs of his heads were in a better taste than those of either Giacomo or Gentile.

The school of Giovanni Bellini produced two memorable disciples, Titian and Giorgione, who brought the art of colouring to its highest perfection; and by observing the works of those famous artists, Bellini improved his own manner very considerably, so that in his latter pictures the colouring is much better, and the airs of his heads are noble, although his design is a little gothic, and his attitudes not well chosen.

PIETRO

\* De Piles and other writers represent the transaction of Gentile at Constantinople, agreeable to what is related above; but Vafari says that Mahomet II. had seen some of the works of Giovanni Bellini, which he admired exceedingly, and desired that the painter of those pictures might be sent to him from Venice; but that the Senate prevailed on Gentile to go in the stead of Giovanni, as he was then engaged in a large work, and the Doge was unwilling to deprive his country of so famous an artist; Giovanni being esteemed the best painter, not only of his own family, who were all painters, but the ablest artist of his time. The circumstance of beheading the slave is not mentioned by Vafari, as far as I have observed.

## PIETRO BELLOTTI.

*Painted History and Portrait.*

DIED 1700, AGED 75.

He was born at Venice, in 1625, and was placed as a disciple with Michael Forabosco of that city, from whom he learned the art of colouring. He became a portrait-painter of the first rank, but in the composition of historical subjects he was not so eminent.

He was peculiarly happy in the imitation of nature, and was master of elegance in his art. The colouring of his portraits appears to be real flesh, the variety in the airs of his heads is inconceivable; in all his attitudes there is a great deal of grace, and the disposition of his figures is becoming and natural.

## ANTONIO BELLUCCI.

*Painted Portrait and History.*

BORN IN 1654.

He was born at Venice; and having shewn a strong inclination to the profession of painting from his most early years, he became the disciple of Domenico Definico, under whom he learned a good manner of handling and colouring, an elegant taste of historical composition, and an expertness in painting portraits with grace and resemblance.

When he commenced artist his performances procured him a general commendation for their invention, elegance, and spirit; and he found immediate employment for cabinet pictures and altar-pieces, and also for portraits, in which he preserved the character of his models with an agreeable truth.

The Emperor Joseph held him in such esteem that he invited him to his Court, and not only sat to him for his portrait, but appointed him his principal painter. But after a continuance for some years in that station at Vienna, he obtained permission to retire, and then entered into the service of the Prince Palatine, where he lived for a great length of time, respected for his personal accomplishments, as well as for his excellence in his profession.

## WILLIAM VAN BEMMEL.

*Painted Landscapes.*

DIED 1703, AGED 73.

He was born at Utrecht, in 1630, and was a disciple of Herman Sachtleven. For the improvement of his taste and knowledge he visited Rome, and sketched every beautiful scene that occurred to him as he travelled; or that pleased his imagination in  
the



the neighbourhood of Rome, and particularly about Tivoli, by which means he furnished himself with excellent materials for his future compositions.

His colouring is lively and natural, if not sometimes a little too green; but his figures, and the boats, barges, and other vessels, which he always introduces on the rivers, or stationed near the banks, are well designed, and touched with spirit. His trees, indeed, are somewhat stiff and formal; but in general his pictures have a pleasing effect, as the distances are conducted with judgment, and every part handled in a masterly manner. The lights and shadows of his landscapes are distributed with singular skill, and his skies are usually clear, warm, and natural.

BENEDETTO. Vid. CASTIGLIONE.

JOHN VANDER BENT.

*Painted Landscape.*

DIED 1690, AGED 40.

He was born at Amsterdam, in 1650, and at first was a disciple of Adrian Vandervelde, but afterwards of Philip Wouwermans, whose style he always imitated, as well in the choice of his scenes and subjects, as in his pencil and tints of colour.

His paintings are much esteemed in the Low Countries, and the public seemed to have high expectations of a still greater improvement in his subsequent works; but by the loss of four thousand guilders, which were privately stolen from him, his spirits were so depressed, and his constitution so effectually broken, that he survived that misfortune only for a short time, and died by an excess of grief and perpetual vexation, universally regretted.

NICHOLAS BERCHEM.

*Painted Landscapes and Cattle.*

DIED 1683, AGED 59.

This charming painter was born at Haerlem, in 1624, and was taught the first principles of painting by his father, Peter Van Haerlem, an artist of very mean abilities, whose subjects were fish, confectionary, vases of silver, and other objects of still life; but he afterwards had the good fortune to have some of the best masters of that time for his instructors, and successively was the disciple of Grebber, Vangoyen, Mojaart, Jan Wils, and Weeninix.

He had an easy expeditious manner of painting, and an inexpressible variety and beauty in the choice of sites for his landscapes, executing them with a surprising degree of neatness and truth. He possessed a clearness and strength of judgment, and a wonderful power and ease in expressing his ideas; and although his subjects were of the

lower kind, yet his choice of nature was judicious, and he gave to every subject as much of beauty and elegance as it would admit. The leafing of his trees is exquisitely and freely touched; his skies are clear; and his clouds float lightly, as if supported by air.

The distinguishing characters of the pictures of Berchem, are the breadth and just distribution of the lights; the grandeur of his masses of light and shadow; the natural ease and simplicity in the attitudes of his figures, expressing their several characters; the just degradation of his distances; the brilliancy and harmony, as well as the transparency, of his colouring; the correctness and true perspective of his design; and the elegance of his composition: and, where any of those marks are wanting, no authority ought to be sufficient to ascribe any picture to him. He painted every part of his subjects so extremely well, as to render it difficult to determine in which he excelled most; his trees, buildings, waters, rocks, hills, cattle, and figures, being all equally admirable.

One of the most capital pictures of this master was painted for the principal magistrate of Dort, in whose family it is still preserved; being a prospect of a mountainous country, enriched with a great variety of sheep, oxen, goats, and figures, excellently penciled, and most beautifully coloured. While he was employed in painting that picture, the same Burgomaster bespoke also a landscape from John Both, and agreed to pay eight hundred gilders for each picture; but to excite an emulation, he promised a considerable premium, for the performance which should be adjudged the best. When the pictures were finished, and placed near each other for a critical examination, there appeared such an equality of merit in each, that he generously presented both artists with an equal sum, above the price which he had stipulated.

Berchem was singularly curious, in purchasing the finest prints and designs of the Italian masters, as a means of improving his own taste; and after his death, that collection of drawings and prints sold for a very large sum. There was such a demand for his works, that he generally was paid beforehand; and although he was so indefatigable, that very often he would not move from his easel, in the summer months, from four in the morning till day-light failed, (by which close application, he finished a great number of pictures,) yet, at this day, they are rarely to be purchased, and always afford an extraordinary high price.

#### P E T E R B E R C H E T.

##### *Painted History.*

DIED 1720, AGED 61.

He was born in France, in 1659, and at the age of fifteen was placed under the care of La Fosse, with whom his improvement was so considerable, that in three years he was qualified to be employed in some of the Royal palaces.

In the year 1681 he went to England, where he worked under Rambour, a French painter of architecture; and afterwards he was engaged in different works for several of the English Nobility.

The cieling in the chapel of Trinity College, in Oxford, was painted by this master; he also painted the staircase at the Duke of Schomberg's in London, and the summer-



house at Ranelagh. His drawings in the academy were much approved; but towards the latter part of his life, he only painted small pieces in the historical style, for which the subjects were taken from fabulous history; and his last performance was a Bacchanalian, to which he affixed his name the very day before he died.

#### MATTHYS VANDEN BERG.

*Painted Portrait and History.*

\*DIED 1687, AGED 72.

He was born at Ypres, in 1615, was one of the disciples of Rubens, and of some distinction, among those who were trained up in that celebrated school.

He was correct in his drawing, and very assiduous in designing after the life, and likewise after the best models; but by his studying so constantly after nature, his invention, being rarely exerted, became poor. For which reason, though many excellent copies of his, after the finished pictures of his master, are to be seen in several parts of Europe, it is uncommon to meet with any of his own designing, or of his original invention.

#### DIRK VANDEN BERGEN.

*Painted Cattle, Landscapes, and Portrait.*

DIED 1689, AGED

He was born at Haerlem, and proved one of the best disciples of Adrian Vandervelde. His colouring is more glowing than that of his master; but his cattle, and other objects, are neither designed nor drawn as correctly as those of Adrian. His trees, and his taste of landscape, are also more heavy; but, abstracted from that, his cattle are frequently painted very natural, and with tolerable correctness.

Some years of his life were spent in England, but he was not happy enough to meet with much success; on which account he returned to his native country, where, though he had sufficient encouragement and employment, yet, by bad economy, he left little behind him, and was buried by contribution.

#### JOB BERKHEYDEN, or BRECKBERG.

*Painted Landscapes, Conversations, and Portraits.*

†DIED 1698, AGED 61.

He was born at Haerlem, in 1637, and studied after nature, on the borders of the Rhine, where there is a variety of lovely scenery, truly picturesque; and he carefully sketched

\* Weyerman, and the Chronological Tables of Painters, fix his death as above; but Descamps fixes it in 1647, forty years sooner, which seems to be a mistake.

† Mr. Descamps differs greatly from other writers, in regard to Job and Gerrard Berkheyden. He supposes Job to be born in 1643 (the date which is marked in the margin), and says he lived to the age of 70; yet he fixes his death in 1698, which

sketched those views which appeared to him sufficiently pleasing to be introduced in his landscapes. After he had made himself a competent master in that style, he studied and practised to paint figures, taking his models from nature also. His subjects, however, were of the lowest kind, such as boors, husbandmen, shepherds and innkeepers, with which he not only furnished his landscapes, but likewise represented them at their feasts, dances, or conversations, which he composed in the manner of David Teniers. His pictures were well handled, and agreeably coloured, and some of them were much esteemed.

He had a great ambition to visit the court of the Elector Palatine, having heard large accounts of the munificence of that Prince to many of his profession; and, at last, in company with his brother Gerrard, he travelled thither. When he had spent some time about the palace, and found it difficult to procure a proper introduction, he fixed upon a scheme which very fortunately and fully answered his purpose.

He had often observed the Elector going out to the chace, and took particular notice of all the nobility in his train. That incident Berkheyden made his subject; and in conjunction with his brother, he finished two pictures, in which they painted the portraits of the Elector, and his principal attendants, exceedingly like; and prevailed with an officer of the household to place them in a gallery, through which his Highness always passed at his return. The Prince had no sooner observed them, than he expressed the greatest surprise and satisfaction at the performance; and having impatiently inquired after the artists, and ordered them to be brought to court, he received them honourably, payed them in a princely manner for their works, and made them considerable presents; among which were two medals of gold.

#### GERRARD BERKHEYDEN.

*Painted Landscapes, and Perspective Views of Palaces and Churches.*

DIED 1693, AGED 48.

He was the brother of Job Berkheyden, born at Haerlem, in 1645, and painted many pictures in concurrence with his brother; but his usual subjects were views of churches, convents, noblemen's houses, and magnificent structures, which he adorned with small figures designed after nature, with an intention to introduce them into his compositions.

His works were much esteemed, particularly those in which his brother had been his assistant; but at the time when his reputation seemed to be still rising, he was unfortunately drowned in a canal, as he returned home alone, after spending the evening in great festivity, with a cheerful set of his friends.

He

which makes him only 55 at his death; the authority, therefore, of Houbraken, seems to be preferable, as it appears much more exact. Descamps also says, that it was Job who was drowned, though other writers affirm that the misfortune happened to Gerrard.



## NICASIVS BERNAERT.

*Painted Animals.*

DIED 1663, AGED 70.

He was the disciple of Francis Snyders, who in his touch, spirit, and colouring, imitated his master, and became an excellent painter of all kinds of animals, in a style and expression very little inferior to Snyders.

## BERNARD of BRUSSELS.

*Painted Animals, Huntings, and Portraits.*

DIED 1540, AGED

Nothing memorable of this master is recorded, except that he was a good designer, and an excellent painter of the chases and huntings of wild animals, giving a strong and spirited expression to them all; that Margaret, Governess of the Netherlands, patronised and esteemed him, and employed him to design subjects for tapestries, which he executed greatly to his honour; that he was also engaged in the service of the Emperor Charles V. and in those huntings which he painted for that monarch, he generally introduced the portraits of the Emperor, and all his attendants; and that several of his portraits of the family of Nassau were so highly regarded, as to be thought worthy of being copied by Jordaens of Antwerp.

Sandrart mentions a picture of the Last Judgment, painted by this ancient master, and says, that Bernard covered the panel with leaf gold, before he laid on his colours, to preserve them from changing, and also to add a greater lustre to his tints; and Sandrart, who was a very skilful artist, and a very competent judge, declares that it produced an happy effect, particularly in the sky.

## BERNAZZANO.

*Painted Landscapes, Animals, and Fruit.*

HE FLOURISHED IN 1536.

This artist was born at Milan, where he studied the art of painting, and was extremely commended for the goodness of his style in landscape, and for an excellent manner of colouring and handling; but, as he had never accustomed himself to design or paint figures, he associated with Cesare da Sesto, who had been a disciple of Lionardo da Vinci, and whose merit was acknowledged by Raphael.

This master likewise painted animals, fruit and flowers, with very great success.

PIETRO

## PIETRO BERRETINI DA CORTONA.

*Painted History and Landscape.*

DIED 1669,\* AGED 73.

He was born at Cortona in 1596; and, according to some writers, was a disciple of Andrea Commodi, though others affirm that he was the disciple of Baccio Ciampi; and the author of the *Abrégé* says, he was successively the disciple of both: but he is allowed to have had as great and as enlarged a genius as any of his profession, and to have painted more agreeably than most of the artists who were his cotemporaries.

He went young to Rome, and applied himself diligently to study the antiques, the works of Raphael, Buonaroti and Polidoro: by which he so improved his taste and his hand, that he distinguished himself in a degree superior to any of the artists of his time. And it seemed astonishing that two such noble designs as were the Rape of the Sabines, and a Battle of Alexander, which he painted in the Palazzo Sacchetti, could be the product of so young an artist; when it was observed, that for invention, disposition, elevation of thought, and an excellent tone of colour, they were equal to the performances of the best masters.

He worked with remarkable ease and freedom; his figures are admirably grouped; his distribution is truly elegant, though his figures are frequently too heavy; and the *chiaroscuro* is judiciously observed. Nothing can be more grand than his ornaments; and where landscape is requisite to be introduced, it is designed in a fine taste; and through his whole compositions there appears an uncommon grace. But De Piles observes, that it was not such a grace as was the portion of Raphael and Correggio; but a general grace, consisting rather in a habit of making the airs of his heads always agreeable, than in a choice of expressions suitable to each subject.

In his large compositions the colouring had a good effect; but his colouring in fresco is far superior to what he performed in oil; nor do his easel pictures appear as finished as might be expected from so great a master, when compared with what he painted in a larger size.

By the best judges it seems to be agreed, that although this master was frequently incorrect, though not always judicious in his expressions; though irregular in his draperies, and apt to design his figures too short and too heavy; yet, by the magnificence of his composition, the delicate airs of his figures, the grandeur of his decorations, and the astonishing beauty and gracefulness of the whole together, he must be allowed to have been the most agreeable mannerist that any age hath produced.

Some of the most capital works of Cortona are in the Barberini Palace at Rome, and the Palazzo Pitti at Florence. In the palace of the King of Sardinia at Turin, there is a small

\* De Piles says, that Cortona died in 1669, in the sixtieth year of his age, which cannot be fact; for being confessedly born in 1596, he must, in the year 1669, have been 73.



a small sketch representing the Annunciation of the Virgin, which is touched with exquisite skill and spirit; and in the Palace of the Prince della Torre at Naples, there is an incomparable picture of the Flight into Egypt. The design is much more correct than one usually sees in the works of this master; the heads are wonderfully graceful, the composition is extremely fine, and the colouring excellent.

NICOLÒ BERRETONI.

*Painted History.*

DIED 1682, AGED 65.

He was born at Macerata, in 1617, and was a disciple of Carlo Maratti, with whom he studied design and colouring for some years, and by the guidance of such an instructor became a painter of such distinction, that his merit excited even the jealousy and envy of his master, who seemed to be apprehensive of finding a powerful competitor and rival in his pupil.

His early works, after he quitted the school of Maratti, were in the style and taste of Guido; and they could not possibly have a more high encomium or recommendation.

NICHOLAS BERTIN.

*Painted History.*

DIED 1736, AGED 69.

He was born at Paris, in 1667, and was successively the disciple of Vernanfel, Jouvenet, and Bon Boullongne.

His genius was, from his infancy, strongly attached to the profession of painting; and his application was so incessant, that at the age of eighteen he obtained the prize of merit in the Academy.

He studied at Rome for four years, where he acquired a good taste of composition, and in Lombardy he completed his knowledge of colouring. His manner of designing was frequently very correct, but in some of his figures the outlines are not as exact as could be wished, and his expression is but moderate. Yet he finished his paintings in a small size with remarkable neatness; and therefore his abilities appear to much greater advantage in that size, than in his larger compositions.

If he introduced landscape into the back-grounds of his pictures, it was generally designed in an agreeable style, and handled in a masterly manner. One of his most considerable performances was an historical composition, representing the Baptism of the Eunuch of Queen Candace, by St. Philip.

## DOMENICO BETTINI.

*Painted Still Life, Animals, and Fruit.*

DIED 1705, AGED 61.

He was born at Florence, in 1644, and at first was instructed in the principles of painting by Jacopo Vignali; but afterwards he studied, at Rome, the works of Mario da Fiori. He copied the paintings of that eminent master with much care and patience, till he found his application amply rewarded, by the excellence he arrived at in the same style and manner. He painted fruit, flowers, insects, animals, and still life; his objects were well disposed, they were very skilfully grouped, and had a strong character of nature and truth.

BEVILAQUA. Vid. SALIMBENI.

## WILLIAM BEURS.

*Painted Portrait, Landscape, and Flowers.*

BORN IN 1656.

This painter was born at Dort; and by the dint of practice, assisted by the force of his natural genius, he shewed an extraordinary expertness in drawing and designing, before he had received even the smallest instruction from any professor of the art; and at the age of eighteen he was placed under the direction of William Drillenburgh.

While he continued with that master, he made so rapid a progress, that in a few years he almost equalled him in the freedom of his hand and the clearness of his colouring. He painted in the style and manner of Drillenburgh, though he rather appeared superior in the correctness of his design; and he might have acquired as great a reputation, and as large a proportion of riches as any of his contemporaries, if he had not wasted his time and impaired his constitution by a negligent and dissolute course of life.

## FRANCESCO BIANCHI, called IL FRATE.

*Painted History.*

DIED 1520, AGED

He was born at Modena, and had the honour of being master to one of the most esteemed painters that ever appeared, Antonio Correggio. His colouring was delicately fine, his attitudes full of grace, and his invention extremely grand. His works had an astonishing beauty, and are prized as highly as even those of Correggio.

## FERDINAND GALLI BIBIENA.

*Painted Perspective and Architecture.*

DIED 1741, AGED 84.

He was born at Bologna, in 1657; and having lost his father, who had been a disciple of Albano, he was placed under the direction of Carlo Cignani; who, observing that  
the



the genius of his pupil seemed to have a stronger tendency to paint architecture than to design figures, took care to have him successively instructed by Paradosso, Aldrovandini, and Antonio Manini, the best masters of that time for perspective and architecture.

By the recommendation of Cignani, he soon had opportunities to display his talents, and was particularly careffed by the Duke of Parma, who appointed him his principal painter of decorations and architecture, with a considerable pension; and his successor Francesco Farnese continued to him the same appointments, and held him in the same esteem. Afterwards the Emperor prevailed on him to accept of the like employment at Vienna, condescended to shew him unusual marks of respect, and presented him with a chain of gold and a medal.

His easel pictures shew a noble and elegant ordonnance, and a tone of colour uncommonly beautiful. His perspectives have an astonishing effect by the judicious masses of light and shadow, the result of a thorough and perfect knowledge of the chiaro-scuro; and the vestiges of magnificent buildings, which he happily introduces in his compositions, add a grandeur and richness to all his performances.

Most of the decorations which appeared in any part of Italy during his time were executed from his designs; but as he perceived himself incapable of designing figures with as much propriety and elegance as he desired, they were inserted in his works by his brother Francis.

#### ADRIAN DE BIE.

*Painted Portraits and Ornaments of Architecture, and small Figures.*

BORN IN 1594.

He was born at Liere, and at first learned the rudiments of the art from Wouter Abts; yet afterwards he became the disciple of Rodolph Schoof, a painter of considerable reputation, at that time in Paris. However, when he had practised under that master for a sufficient time to form his hand, he sought to obtain still greater improvement by travelling to Rome; and there he spent six years in studying the works of the best masters, devoting his whole time to his profession.

His industry was then rewarded with proportionable success; for he found encouragement among the most honourable persons at Rome, and in every part of Italy through which he travelled, from persons of the first distinction.

His penciling was so exceedingly neat, and his touch and colouring so very delicate, that he was frequently employed to paint on jasper, agate, porphyry, and other precious materials.

#### CHRISTIAN JANS VAN BIEZELINGEN.

*Painted Portrait.*

DIED 1600, AGED 42.

He was born at Delft, in 1558, and accounted to have considerable merit as a painter of portraits. But the most memorable performance of this master was the portrait which

which he painted of the Prince of Orange, after that Prince had been assassinated by Balthasar Gerrard. For although the painter had only the lifeless corpse for his model, yet the picture was allowed to be finely executed, and with a much stronger character and resemblance of that illustrious hero, than any other of his portraits which were finished from the life.

#### BARTOLOMEO BISCAINO.

*Painted History.*

DIED 1657, AGED 25.

He was born at Genoa, in 1632, the son of Giovanni Andrea Biscaino, who was a landscape-painter in good repute. From his father he learned the principles of drawing and design; but he was indebted to Valerio Castelli for his knowledge of colouring.

He proved an incomparable designer, and, by his early performances, afforded an expectation of his future proficiency, and of his arriving at the utmost perfection in the art; but he was too soon cut off (to the regret of all lovers of the art), in the flower of his age.

#### JOHN DE BISCHOP, or BISKOP.

*Painted History and Landscape.*

DIED 1686, AGED 40.

He was born at the Hague, in 1646, and was allowed to have a great deal of merit in those paintings which he finished in oil; but his chief excellence consisted in drawing with a pencil, in a manner so uncommonly curious, that he could perfectly imitate the style of the greatest master: and a judicious observer might, even at the first look, determine whether he imitated Tintoretto, Bassan, Caracci, Veronese, Rubens, or Vandyck.

For that reason his drawings were much sought for; they are carefully preserved, and, at this day, are very highly prized, as they are correct and in an excellent taste.

#### CORNELIUS BISCHOP, or BISKOP.

*Painted Portrait and History.*

\* DIED 1674, AGED 44.

He was born at Antwerp, in 1630, and was the disciple of Ferdinand Bol. His pencil, his tint of colouring, his style and manner, had a strong resemblance of his master; and, by many competent judges, he is esteemed not inferior to him in historical subjects, as well as in portrait, having been always assiduous to study after nature.

A painting by this master, consisting of a few figures by candle-light, was so much admired by Louis XIV. that he purchased it at an high price, and it is placed in the Royal Collection; and the King of Denmark admitted his works among those of the best masters.

K

However,

\* In the Chronological Tables it is said that he was born at Antwerp; but Mr. Deschamps says he was born at Dort.



However, notwithstanding the encomiums bestowed on this master by the Flemish writers, an impartial judge would, perhaps, think his compositions but heavy, and without expression, and his works in general not worthy of all that commendation which is lavished upon them.

ABRAHAM BISCHOP, or BISKOP.

*Painted Fowls.*

DIED                      AGED

This artist was the son of Cornelius Bischoep; but, although he was instructed by his father to design historical subjects and portraits, yet he preferred the painting of fowl, particularly those of the domestic kind, to any other subjects which were recommended to him.

He designed every object after nature, and usually painted in a large size, such as ornamental furniture for grand halls; and every species of fowl was so exactly like nature, in its attitude, character, and plumage, that his works were beheld with universal approbation.

CHARLES EMANUEL BISET.

*Painted History and Conversations.*

BORN IN 1633.

He was born at Mechlin, and even in his early productions shewed a lively and ready invention. He was remarkable for introducing a multitude of figures into his designs, with an extraordinary variety of drapery, peculiar to every nation.

His general subjects were conversations, balls, concerts, and assemblies of gay and genteel persons, which were correctly designed, and well coloured; though their actions and attitudes were sometimes very indelicate.

His pictures had a strong effect at a distance; yet, when they were more nearly inspected, they shewed a neatness of pencil, a spirited touch, and a good expression.

BONAVENTURA BISI.

*Painted History and Miniature.*

DIED 1662, AGED

He was born at Bologna, and was a disciple of Lucio Massari. But his sole delight was in miniature painting, and in that way he arrived at great excellence.

Instead of working from his own invention, or original design, he employed himself to imitate, in a small size, the pictures of Guido, Correggio, Titian, and other great masters, and those he finished with astonishing grace, neatness, and beauty.

A great

A great number of the works of this master are in the Duke's gallery at Modena, and are highly valued.

GIOVANNI BIZZELLI.

*Painted History and Portrait.*

DIED 1612, AGED 56.

He was the disciple of Alexander Allori, called Bronzino; and having laid a good foundation of the knowledge of design, by the instruction of that master, he visited Rome; and there, with intense application, studied the most celebrated paintings and statues in that city.

His abilities were soon distinguished, and he had continual employment as long as he continued at Rome; being engaged by persons of the first rank to paint subjects of his own invention, or subjects taken from sacred or fabulous history, and likewise portraits; all which he executed with a fine taste of design and good colouring.

J A Q U E S B L A N C H A R D.

*Painted Portrait and History.*

DIED 1638, AGED 38.

He was born at Paris, in 1600, and received the first instructions in the art of painting from his uncle Nicholas Boller; but afterwards he spent some time with Horace Le Blanc at Lyons, and then travelled to Italy, and studied for two years at Rome and Venice.

The colouring of Titian and Tintoretto, whose works were the principal objects of his studies, made him so enamoured with the Venetian school, that he followed it entirely, and his principal power was seen in his colouring. The force and clearness of his pictures gained him many admirers in France, when he returned from Venice; and the beauty of his colouring, which at that time was new to the French artists, obtained for him the flattering appellation of the modern Titian.

In the church of Notre Dame at Paris, there is a picture of the Descent of the Holy Ghost, by the hand of Blanchard, which gained him reputation, and even at this day it seems to be very highly esteemed.

T H O M A S B L A N C H E T.

*Painted History, Perspective, and Portrait.*

DIED 1689, AGED 72.

He was born at Paris, in 1617, and at first his genius inclined him to sculpture; but, being dissuaded from practising that art, on account of the weakness of his constitution, he applied himself to the study of painting; and having made some progress in it, while he continued at Paris, he travelled to Italy, for additional improvement.



While he studied at Rome, he had the good fortune to receive some excellent precepts from Nicolo Pouffin, and Andrea Sacchi, of which he afterwards made a very happy use in the historical subjects which he composed; and as soon as he had established his taste of design and colouring, he returned to his own country an able artist.

Blanchet had a ready genius, designed well, and understood the principles of perspective and architecture. He was rich in his composition, and his colouring had much of the appearance of nature. His boys were well designed; and although he was not always correct, his errors in that respect were perhaps as justly imputable to a rapidity of his imagination and pencil, as to any want of ability or skill.

#### JOHN TEUNISZ BLANKOF.

*Painted Landscapes, Views of Sea-Shores, Calms, and Storms.*

DIED 1670, AGED 42.

This artist was born at Alkmaar, in 1628, and received his earliest instruction from Arent Tierling; but, afterwards, he was successively the disciple of Peter Scheyenburg, and Cæsar Van Everdingen.

When he had spent some years with those masters, he went to Rome, where, during his continuance in that city, he was studiously diligent in copying the works of the best masters, and was admitted into the society of Flemish painters, called Bentvogels, who gave him the name of Jan Maat (which in Dutch signifies mate, or companion), and by that name he is most generally known.

His subjects were landscapes, with views of rivers, or sea-shores, havens, or ports, which he executed with a light, free pencil; and in the representation of storms and calms, (as nature was always his model) he described those subjects with great truth, exactness, and neatness of handling.

The pictures of this master which are most commended, are the Italian sea-ports, with vessels lying before them. He possessed a lively imagination, nor was his hand less expeditious than his thoughts; and the connoisseurs agreed in opinion, that if he had bestowed more labour on his pictures than he usually did, or if he had finished them more highly, he would certainly have destroyed a great deal of their spirit, force, and effect.

His most capital performance is a view of the sea-shore with the waves retiring at ebb tide; which is described as being wonderfully beautiful and natural, by Houbraken.

#### B L E K E R S.

*Painted Portrait and History.*

DIED AGED.

He was born at Haerlem, about the year 1635, and was in high reputation through the Netherlands. The Prince of Orange patronised him; and he continued in the service  
of

of that Prince for several years. Among a great number of paintings which he finished for his patron, one was an historical design of the Triumph of Beauty; in which composition the figure of Venus was well coloured, and delicately designed. And another picture of this master's hand is mentioned with large commendation, the subject of which is the story of Danae.

#### HENRY BLESS.

*Painted History and Landscape.*

DIED 1550, AGED 70.

This painter was born at Bovine, near Dinant, in 1480, and obtained his skill in the art of painting, merely by the strength of his natural genius, assisted by a diligent study and observation of the works of Patenier, without having any other instructor; and at last rendered himself very eminent, particularly by his landscapes.

His best performances were bought up by the Emperor Rodolph, and they are still preserved at Vienna.

His style of composition, in historical subjects, resembled the style of the Flemish artists of that age, and exhibited a great number of figures, finished with extreme neatness; but he crowded several subjects into one design; as, in his picture of the Disciples at Emmaus, he represented not only that incident, but, in different groupes disposed in the back-ground, he represented likewise the different parts of the passion of our Saviour. And yet, notwithstanding the impropriety of that manner of composing, his pictures were so delicately penciled and finished, and his landscapes in particular so agreeably invented, so full of variety and well executed, that even in Italy his works were in great request, and were distinguished there by the appellation of the Owl pictures; for he fixed an owl, as his peculiar mark, in every picture he painted; by which the works of this master are always indisputably known.

#### ANTHONY DE MONTFORT BLOCKLAND.

*Painted History and Portrait.*

DIED 1583, AGED 51.

He was born of a noble family at Montfort, in \*1532, and learned the art of painting in the school of Francis Floris, whose manner he always followed; and became an artist of great distinction, by endeavouring principally to imitate the taste of the Roman school, in design and composition.

He

\* Mr. Descamps fixes his birth in 1532; and the year of his death in 1583, and yet says, that he died at the age of 40, which would determine his death to be in the year 1572, though he sets it down as in 1583; for, allowing his birth in 1532, he must in 1583 have been 51, instead of 40.



He understood the principles of perspective thoroughly, as may be evident from his paintings; and he disposed his figures with great judgment and accuracy; the style of his colouring was agreeable, and his pencil mellow.

He designed every object after nature, and gave considerable elegance to the contours of his figures; the principles of his master, Floris, were his constant guides, and he never varied the style which he had acquired in the school of that artist. He designed the naked extremely well, and his draperies are in a good taste; the heads of his figures are well ornamented, the beards of his old men are handled delicately, and the extremities of his figures are correct.

His genius was best adapted to grand compositions, of which he designed many; some at Delft, but more at Utrecht. His design had grandeur, the airs of his heads were noble, and the profiles of his female figures approached near to the taste of Parmigiano.

Several of his works are in so good a gusto, and particularly a Venus, and the history of Joseph and his Brethren, that they seem to have been painted by a master educated in the school of Florence.

#### DANIEL BLOCK.

*Painted Portrait.*

DIED 1661, AGED 81.

This artist was born at Stettin, in Pomerania, in 1580, and gave early proofs of a good genius; which induced his parents to place him as a disciple with Jacob Scherer, a master capable of giving him the best directions, to qualify him for proceeding successfully in his profession.

He chiefly painted portraits, in which (according to Sandrart) he was very eminent; and had the honour to paint the portraits of Christian IV. King of Denmark, and of Gustavus Adolphus, King of Sweden.

The extraordinary merit of this master recommended him to the esteem of the Prince of Mecklenburg, who retained him in his service for forty-four years; and by order of that Prince, he painted the portraits of his whole family at full length, as large as life, and in the antique habit; by which works his reputation was established effectually.

By the agreeable manner of his colouring, and the easy attitudes of his figures, his paintings became so acceptable to all persons of rank, that before the decline of life, he had acquired a very large fortune; but unfortunately he lost it all, in the compass of a few hours, by the sudden irruption of a plundering party, and with great difficulty his own life was preserved.

#### JACOB ROGER BLOCK.

*Painted Architecture and Perspective.*

DIED AGED

He was born at Gouda, where he learned the art of painting; but those branches which he principally cultivated, were perspective and architecture.

Several

Several years of the early part of his life were spent in Italy, where he imbibed that taste of grandeur and elegance in his compositions, which raised him in the public esteem above all his cotemporaries. At his return to his own country, he was appointed state painter to the Arch-Duke Leopold, and attended that Prince in all his campaigns, as he was remarkably skilful in military architecture; but, having rode out with a reconnoitring party, to take a view of the fortifications of Saint Vinox, in Flanders, in passing a small rivulet over a temporary bridge of planks, his horse made a wrong step, threw him into the stream, where, notwithstanding all immediate assistance, he was unfortunately drowned.

While he lived at Gouda, he was honoured with a visit from Rubens; and, when that great artist had examined and thoroughly considered the works of Block, he declared that he had not seen any painter in the Netherlands who could stand in competition with him for the subjects he painted.

#### BENJAMIN BLOCK.

*Painted Portrait and History.*

DIED . . . . . AGED

He was the son of Daniel Block, born at Lubeck, in 1631, the first specimen of whose genius was a drawing, with a pen, of the Duke of Mecklenburg, which appeared like a fine engraving, and was accounted a curiosity; but he very soon proved himself so excellent a painter, that his reputation was spread through all Germany.

To improve himself in colouring and design, he resided for some time at Rome, Venice, and Florence, where his merit procured him access to the most curious cabinets, and he spent several years in designing; by which he acquired a good taste and a pleasing tone of colouring.

Those accomplishments introduced him to the Court of Saxony, whither he was invited and employed to paint the portraits of the Elector and his family, and also the portraits of the prime Nobility of that part of Germany; he likewise painted a considerable number of altar-pieces for the churches and convents of the kingdom of Hungary, which are extremely commended.

The most capital performance of this master, is the portrait of Kircher the Jesuit, which, even at Rome, was exceedingly admired.

#### ABRAHAM BLOEMART.

*Painted Landscape, Cattle, History, and Portrait.*

DIED 1647, AGED 80.

This master was born at Gorcum, in 1564, according to Houbraken; but according to Sandrart, whose authority seems to claim the preference, he was born in 1567, and lived



mostly at Utrecht. In his youth he applied himself diligently to design after the works of Francis Floris, and afterwards received instructions from several artists of no great repute; but the power of his own genius proved his principal director in the art of painting.

He formed a manner peculiar to himself, making nature his model for many of the objects he painted, particularly in his cattle, in which he excelled. His invention was ready, and in his compositions there appears a great deal of truth; his draperies are broad, simple, and have generally a good effect; yet they would have been much better, if, in that respect, he had studied nature with more care; his touch is free and spirited, and his works demonstrate that he understood the Chiaro-Scuro very well. But his taste and style have too much of the Flemish; and his figures seem to be the product of his own fancy, without sufficiently attending to nature, as he ought, and above all, to elegant nature.

The historical picture of the Death of Niobe and her Children, gained him a considerable reputation; and it was purchased by the Emperor Rodolph, at a very good price. The figures in that composition were as large as life.

He left two sons, who were painters. The eldest,

#### HENRY BLOEMART,

Was instructed in the art by his father, but he never arrived at any degree of credit.—His genius was heavy; his colouring not agreeable; his manner of penciling, stiff and constrained; nor did any of his labours appear worthy of the son and disciple of so great a master. But the second son of Abraham,

#### ADRIAN BLOEMART,

Proved much more eminent; for, when he had finished his studies under his father, he travelled to Italy, and improved himself considerably in his taste of composition and design.

On his return from Rome, he settled at Saltzbourg; and several of his paintings, in the historical style, are at the Benedictines in that city, by which his reputation was firmly established.

#### PETER VAN BLOEMEN.

*Painted Battles, Encampments, and Italian Markets.*

DIED

AGED

He was born at Antwerp, brother to John Francis Van Bloemen, called by the Italians, Horizonti, and lived for several years at Rome along with his brother; devoting his whole time incessantly to study the works of the greatest masters. As soon as he found himself competently skilled in colouring and penciling, as well as in designing,

he returned to his native city, where, in the year 1699, he was appointed director of the academy.

The composition of this master is rich, and his pictures are generally filled with a number of figures. His subjects are, the Marchings of Squadrons of Cavalry, Encampments, Artillery, Battles, Italian Fairs, Markets, and Festivals; in which he shewed great correctness in his design and in his drawing, an elegance in the manner of dressing his figures; and frequently he represented them in oriental habits. He designed horses in an admirable style, and in his battles gave them abundance of spirit, graceful attitudes, and an expression that was full of life and nature.

His landscapes are enriched with elegant architecture, with basso-relievo's, and mutilated statues, in a noble taste; and rendered still more pleasing by a good tone of colour, by animals of different kinds, and excellent figures.

His best works are admired in all parts of Europe, and afford large prices; but, it is to be observed, that some of his pictures seem rather to be too much laboured, or stiff, and (according to the artists phrase) smell of the palette; and those are proportionably less estimable.

JOHN FRANCIS VAN BLOEMEN. Vid. ORIZONTI.

NORBERT VAN BLOEMEN.

*Painted Portraits and Conversations.*

BORN IN 1672.

This painter was born at Antwerp, being a younger brother of Orizonti and Peter Van Bloemen, two artists of extraordinary eminence. The reputation which his brothers possessed at Rome, invited him thither, although he had already considerable employment in his own country.

While he was in Italy, he devoted all his hours to study; as the profession of painting was the only means he had of getting a livelihood.

He principally painted conversations and portraits; and he would have made his pictures much more valuable, if in his colouring he had shewn more truth, and more of nature, and less of the glaring and raw; yet in other respects he had some degree of merit.

CHRISTOPHER LE BLOND.

*Painted Portraits in Miniature, and all kinds of subjects on Paper.*

BORN IN 1670.

Very few circumstances relative to the education or life of this artist are mentioned by any writers, till he was known at Rome, in the year 1716, being at that time painter to the Count Martinetz, ambassador at the Court of Rome; and his reputation, as a good painter of portrait in miniature, was well established in Italy.

L

By



By the solicitation of Overbeke, he was induced to go to Amsterdam, and immediately was employed to paint small portraits for bracelets, rings, and snuff-boxes; and although they were painted in water-colours, yet the colouring was as lively and natural as if they had been painted in oil. However, as he found his sight much impaired by the minuteness of his work, he discontinued water-colour painting, and attempted the use of oil, with a reasonable degree of success.

After he had resided for some years in the Low Countries, he went to England, and set up a new manufactory of painting, or impressing colours on paper with copper-plates, which seemed to promise extraordinary advantages to the projector; though, in the conclusion, it proved detrimental to himself and his associates.

The scheme of the undertaker was, to copy the most capital pictures in England of the greatest masters, in such a manner, as to give his prints the appearance of paintings in oil; and he imitated his models with so much skill, such exact resemblance, such correctness of outline, such similarity of colour and expression, that at first they amazed every beholder who viewed them at a proper distance; and many of those prints are still extant, which are much esteemed by persons of good taste.

Le Blond might have succeeded to his wish, if his own dissolute life and morals had not occasioned the ruin of his project, and of those who contributed to the undertaking; for, by his vices, he at once destroyed his fortune, his character, and the advantage of his uncommon talents.

He was not the original inventor of that manner of managing colours, though many have been taught to think otherwise; but he took it from Laftman and others, who with much greater regularity of morals, equal capacities, and more discreet conduct, had before undertaken it, and failed of success.

#### PETER BLOOT.

##### *Painted Conversations.*

DIED 1667.

The works of this Flemish master are not frequently seen in these kingdoms, nor are they easily purchased in Holland, being carefully preserved in private collections, and are highly esteemed.

The subjects he chose to paint were always taken from the lowest life; such as Boors drinking, feasting, dancing, or quarrelling; Shepherds piping; and sometimes the Marriages of Villagers. He was a faithful, and indeed too servile an imitator of nature, even in the uncomely; never departing from the actions, attitudes, or draperies of his models.

He shewed a good knowledge of the chiaro-scuro and perspective; he had a delicate manner of penciling, and his colouring was mellow; but he had no idea of elegance. His figures are generally short, gross, and ungraceful; neither was his expression commendable, nor his outline very correct. Yet his pictures have in many respects

great merit, and his defects seem rather imputable to the taste of his country, than to his own genius; some of his works being, for the lightness of the touch, the neatness of handling, and transparence of colour, equal to the best of his time.

CAMILLO BOCCACCI, called BOCCACCINO.

*Painted History and Portrait.*

DIED 1546, AGED \*35.

He was born at Cremona, in 1511, where he received the first instructions in the art of painting from his father; and for some time he was obliged to conform himself to the style and manner of his instructor. But when he arrived at Rome, he determined to quit that hard dry manner of colouring, to which he had been accustomed, and by degrees he assumed the Roman taste entirely, in all his subsequent compositions.

In his application to his studies he was unwearied, and his rapid improvement was so visible, that he was immediately employed in several noble works for the churches and convents.

He died very young, at a time when there was a great expectation of his arriving at very high perfection.

CLEMENTE BOCCIARDI, called CLEMENTONE.

*Painted History and Portrait.*

DIED 1658, AGED 38.

He was born at Genoa, in 1620, and was the disciple of Bernardo Strozzi, an artist of good reputation; but he found in himself so strong an ambition to arrive at the utmost excellence in his profession, that he left Genoa, and went to Rome, there to explore that true sublimity of style, which can only be obtained by a judicious observation of the ancient sculptures, and the works of the celebrated modern artists.

By the guidance of an excellent genius, and also by a most industrious application to design, he discovered the art of uniting and blending the antique and modern gusto, in a style that at once exhibited both gracefulness and strength.

Most of the works of this master (except his portraits, which were lively, natural and graceful) are in the chapels of Genoa, Pisa, and other cities of Italy; of which places they are, at this day, accounted the greatest ornaments, and are most exceedingly esteemed.

JOHN VAN BOCKHORST.

*Painted History and Portrait.*

DIED                      AGED

He was born at Munster, about the year 1610; and, in the school of Jacques Jordaens, learned design and colouring. Under that master he received all possible advantage, as well

\* Vafari, without specifying the year of his birth, says he died at the age of 58; but other authentic writers who fix the year of his birth and death, agree that he died young in 1546, when he could only be 35.



well from his instruction as his example, and became so excellent an artist as to equal some of the best of his contemporaries.

He designed well, and the heads of his women were generally graceful; his tone of colouring sometimes resembled that of Rubens, but more frequently that of Vandyck; his pictures have a great deal of force, with much harmony, and his skilful management of the chiaro-scuro produces an agreeable effect.

A very fine performance of this master is an altar-piece in the parish-church of St. James, at Ghent, representing the Martyrdom of that Saint; and in another church, there is a picture of the Annunciation, which is inscribed with the date of the year when it was painted, 1664.

#### B O D E K K E R.

*Painted Portraits.*

DIED 1727, AGED 67.

This painter was born in the country of Cleves, in 1660, and bred up to be a musician by his father, who was extremely eminent in that profession; but he quitted music for painting, making the latter his business, and the other only his amusement.

He was placed as a disciple with John De Baan, at the Hague; and continued under his direction, till De Baan supposed him to be sufficiently qualified to acquire both fame and fortune by painting portraits.

He practised his profession first at Bois-le-Duc and Breda, with very great success; and his works procured him the favour of those in the highest stations. He then visited the Hague, where he also received many acts of kindness from persons of the first rank; and at last retired to Amsterdam, where he spent the remainder of his life, as he found his performances greatly esteemed in that city.

#### N. BODEWYNS, and FRANCIS BOUT.

*Painted Landscapes and Figures.*

DIED                      AGED

The works of these masters are well known in these kingdoms, being very frequently to be purchased. They constantly associated together in their labours, as their talents were of a different kind; the merit of Bodewyns consisting in designing landscapes, and that of Bout in painting figures.

In many of their pictures may be observed a fine pencil, a light and neat manner of handling, and agreeable colouring; some of the figures being touched with a spirit and freedom resembling the Velvet Brueghel, and not much inferior to that great master. But some others of their pictures are slight and negligently finished, and have, in every respect, much less merit, as well in design as execution.

Their smallest pictures are generally their best; and those of their best style have the trees well formed, and handled in a masterly manner; the figures and cattle are correctly drawn, and properly disposed; and the whole together may afford satisfaction and pleasure, even to the best judges of painting.

PETER

## PETER BOEL.

*Painted Still Life and Animals.*

DIED 1680, AGED 55.

This artist, who was the nephew of Cornelius de Waal, was born at Antwerp, in 1625; and being carefully instructed for some years by his uncle, he completed his studies at Rome.

De Waal, for the most part, resided at Genoa, where his works procured him wealth, favour, and friends: to him therefore, at Genoa, Boel returned as soon as he left Rome, and in a short time he distinguished himself so effectually in his profession, as to have full employment as long as he continued in Italy.

He chose for his subjects fruit, animals, and flowers; which he finished with great spirit, with a free and bold pencil, and a tint of colour that was natural and beautiful, as he always copied every object after nature.

## JAMES BOGDANE.

*Painted Birds, Fruit, and Flowers.*

He was of a genteel family in Hungary, his father having been a deputy from the States of that country to the Emperor. He had never been regularly bred to the profession of painting, but the progress he made in the art was merely imputable to the force of his own natural abilities. His favourite subjects were fowl of all kinds, fruit, and flowers; but more especially birds, whether foreign or domestic.

He had the honour of being employed by Queen Anne, and some of his paintings are still to be seen in the Royal Palaces. He was exact in his copying nature, and imitated his models accurately in the colouring; but he often erred, by drawing his birds much too large for life; which, though intended for a distant view, and to allow for the height of the picture above the eye of the spectator, did not answer in perspective proportion.

However, he found so considerable a demand for his works, that he was enabled by his industry to acquire an easy fortune; but being overpersuaded to assign that fortune over to his son, who proposed to marry a lady of a vast reputed fortune, the wedding was no sooner made irrevocable, than it unfortunately proved to be an imposition, and the detection of it preyed upon the spirits of Bogdane as long as he lived.

By the loss of his money he was reduced to poverty, was seized with a violent disorder, and died in very great distress and affliction.

## FERDINAND BOL.

*Painted History and Portrait.*

DIED 1681, AGED 70.

He was born at Dort, in 1611, educated at Amsterdam, and placed as a disciple in the school of Rembrandt. His principal style was portrait, which he painted in a free, bold manner,



manner, but not with that clearness of flesh, and remarkable relieve, by which his master was rendered deservedly famous. His colouring had frequently too great a tinge of brown in the carnations; though, notwithstanding that particularity, his portraits had a great look of life and nature.

He also rendered himself considerable as a painter of history; and in that style shewed a good taste of composition, as well as a tolerable expression in some of his figures; but he often wanted the graceful and the elegant. In some of his works we see a great deal of correctness, with easy and natural attitudes, but in others (perhaps from negligence) his outline is defective, and the airs of his figures are not delicate. He always adhered to the manner of his master Rembrandt, and several of his productions were an equal honour to the master and the disciple.

In the Council-Chamber at Dort, over the chimney, there is a capital picture by Bol, of which the subject is, the Appointment of the seventy Elders in the Camp of the Israelites; and another, of Moses breaking the Tables of Stone: both of them are well designed, and thoroughly well executed. And in the Chamber of the Burgomasters there is an historical picture of Fabricius in the Camp of Pyrrhus, which is exceedingly admired.

#### JOHN BOL.

*Painted Landscape, History, and Animals.*

\* DIED 1593, AGED 59.

This painter was born at Mechlin, in 1534, and received his first instruction from a master of no great note, with whom he continued for two years; but he afterwards studied at Heidelberg, copying the works of some eminent artists, and without the assistance of any other master became a good painter.

His subjects were, views of several cities and towns in the Low Countries, and particularly different prospects of the city of Amsterdam; in which pictures, the vessels, and the reflections of them in the water, were admirably executed. His invention and composition were very pleasing; there appears great harmony and union in his colouring, and his manner of sketching and penciling is broad and free.

Van Mander highly commends one of the paintings of Bol, which is in distemper; the story of it is, Dædalus and Icarus; and he says that he never saw any thing more beautiful.

#### JOHN BOLANGER.

*Painted History.*

DIED 1660, AGED 54.

He was born in 1606, and placed as a disciple with Guido, in whose school he became so eminent, by imitating the style of composition and colouring peculiar to his master, that he was appointed principal painter to the Duke of Modena.

His

\* Mr. Descamps says he died in 1583, but Sandrart and others say he died in 1593.

His manner of design was exceedingly pleasing, his taste of composition was elegant, and his colouring had abundance of delicacy. His subjects were taken from sacred or profane history; and his design, his tints of colour, and the becoming airs of his figures, evidently shewed that noble school which formed his taste, and directed his pencil.

#### FRANCISCO BOLOGNESE.

*Painted History and Landscape.*

DIED 1680, AGED 74.

The name of this eminent painter was Francisco Grimaldi, but he is best known by the appellation of Bolognese. He was born at Bologna, in 1606, where he became a disciple of Annibal Caracci, and proved an honour to that illustrious master.

From the school of Annibal he went to complete his studies at Rome, and improved himself daily, by copying the works of those artists in which he observed the greatest excellence, until his superior talents recommended him to the favour of Innocent X. who afforded him immediate opportunities of exerting his genius, in the gallery of his Palace at Monte Cavallo, and also in the Vatican. The merit of his performances very soon engaged the attention and applause of the public, and increased the number of his admirers and friends, among whom were the Prince Pamphilio, and many of the principal Nobility of Rome; Louis XIV. and Cardinal Mazarine in France; and at his return to Italy, the Popes Alexander VII. and Clement IX.

His genius directed him to study landscape, which he executed most happily. His colouring is strong, his touch light and delicate; his situations are uncommonly pleasing, and the leafing of his trees is admirable. Sometimes, indeed, his colouring appears rather too green; but those landscapes which he painted in the manner of the Caracci, may serve as models for all those who admire the style of that school, and he designed his figures in an elegant taste.

The pictures of this master are very infrequent, especially those of his best time; and whenever they are to be purchased, they afford large prices. He had a son, whose name was

#### ALEXANDER,

Who proved a good painter, in the same style and taste with his father, though very far inferior to him; and yet some of the pictures of Alexander are either artfully or injudiciously ascribed to Francisco.

#### SEBASTIAN BOMBELLI.

*Painted History and Portrait.*

DIED 1685, AGED 50.

This painter, according to the Chronological Tables, was born at Udino, though other writers affirm that he was born at Bologna, in 1635, and learned the art of painting



painting in the school of Guercino. His progress under that able instructor was remarkably rapid; so that in a short time he perfected himself in the peculiar manner of his master. He therefore quitted that school and went to Venice, in order to observe the various styles of the Venetian artists, as he seemed unwilling to adhere to the manner of any particular master, and after mature reflection, was affected so strongly by the majesty in the compositions of Paolo Veronese, and the grandeur of Tintoretto, that he preferred them to all others; and the copies which he finished after the originals of those admirable artists, as also some of his own original designs, were, by the ablest judges, exceedingly commended.

Sandart says that he would undoubtedly have arrived at great eminence in history, if he had not been allured away from pursuing that branch of his profession, and, even against his inclination, prevailed on to devote his talents to the painting of portraits. For, by a peculiar sweetness and mellowness of colour in his pictures, by the graceful resemblance observable in the countenances, and by the beauty of his carnations equal to life, he gained universal approbation, and was solicited for more of his work than he could possibly execute.

He was invited, by the German Emperor, to his Court at Vienna, where he painted the portraits of the Imperial family; and was also employed by the Electors of Bavaria and Brunswick, the King of Denmark, the Dukes of Florence, Parma, and Mantua, and by a great number of Princes in every part of Europe; being not only honoured by them all, but likewise deservedly enriched.

#### VENETIANO BONEFACIO.

*Painted History.*

DIED 1630, AGED 62.

He was a disciple of the elder Palma, who most successfully imitated the manner, the colouring, and the pencil of his master; and he copied the works of Palma, with a degree of accuracy that is scarce conceivable, so that it is almost impossible to distinguish between the work of the master and the disciple, even at this day. He was born in 1568.

#### ALESSANDRO BONVINCINO, called LE MORETTO.

*Painted History and Portrait.*

DIED 1564, AGED 50.

He was born at Rovate, in 1514, and was the disciple of Titian, under whose direction he studied diligently for some years. But having accidentally seen the designs of Raphael, he felt an elevation of mind that he never had before experienced. He therefore gave himself up entirely to study those master-pieces of art and genius; and his observations were guided with such judgment as well as attention, that his improvement was truly surprising, and he became an exceeding good painter.

His works were eagerly bought up, as being extremely admired for the tenderness of the penciling, for the correctness and spirited expression of the figures, for the neatness of the finishing, and for the rich variety of his draperies, which usually consisted of velvets, damasks, or satins, all copied after nature, and being wonderfully imitated.

He was also equally excellent in portrait, and by many was placed in competition even with Titian.

DANIEL BOON.

*Painted Drolls and Conversations.*

DIED 1698.

He was born in Holland, but went to England, and settled there, in the reign of King Charles II.

His subjects were always taken from the lowest and meanest nature; and it seemed to be the utmost of his ambition, to excite laughter by ugliness, grimace, and deformity. He painted both in a large and a small size, and in some of his characters expressed strongly a great deal of droll humour and low pleasantry.

ARNOLD BOONEN.

*Painted Portrait.*

DIED 1729, AGED 60.

He was born at Dort, in 1669, and at first was a disciple of Arnold Verbuis, a painter of history and portrait; but afterwards he placed himself with Godfrey Schalcken, and continued with that artist for six years; at which time Schalcken declared he could teach him no farther, recommending him only to study nature: and Boonen, by carefully following his advice, obtained the reputation of being a great master, when he was only twenty-five years of age.

The sweetness of his colouring, and the neatness of his touch, with a striking likeness in his portraits, procured him a number of admirers. He painted in the manner of his master, particularly subjects by candle-light, which were very delicate and very natural; and much more of his work was requested by the lovers of the art, than it was possible for him to undertake.

He had the honour to paint the portraits of the Czar of Muscovy, of Frederick I. King of Prussia, of the victorious Duke of Marlborough, as well as many of the Princes of Germany, and most of the Noblemen who attended the Czar.

His style of colouring was extremely good, and he had an elegant manner of disposing the attitudes of his figures; his handling was neat, and the whole had so much harmony, that he was justly ranked among the ablest artists of his time.

The small pictures of Boonen are in the taste of his master Schalcken; but his excessive application, to answer the multitude of his engagements, impaired his health, and destroyed him, while it enriched him.

M

HENRY



## HENRY VANDER BORCHT.

*Painted Fruit and Flowers.*

DIED 1660, AGED 77.

He was born at Bruffels, in 1583, and was a disciple of Giles Valkenburgh; but he completed his studies in Italy, and, at his return to his own country, his performances were held in considerable esteem.

He was remarkably fond of antique curiosities, and had a thorough knowledge of their intrinsic worth; on which account he was highly regarded by the memorable Earl of Arundel, and received a commission from that nobleman, to procure for him in Italy whatsoever rarities he could meet with that were purchasable; and he discharged that trust to his own honour, and the satisfaction of his employer.

He continued in England for several years, where his paintings were well esteemed, and he was employed in the service of King Charles II. till he retired to Antwerp, where he died.

## BORDIER. Vid. PETITOT the Old.

## PARIS BORDONE.

*Painted History, Portrait, and Architecture.*

DIED 1588, AGED \*75.

He was born at Trevigi, in 1513, and at eight years of age was conducted to Venice, where he was carefully educated by one of his relations. At a proper age he was placed as a disciple with Titian, under whom he made so happy a progress, that he did not continue with him many years; especially as he observed that Titian was not as communicative as he wished, or indeed had just reason to expect. He lamented that Giorgione was not then alive to instruct him, because he preferred the manner of that master to all others. However, to the utmost of his power, he studied and imitated the style of Giorgione, and very soon rose into such reputation, that he was appointed to paint a picture in the church of St. Nicholas, when he was only eighteen years of age.

Some time after he received an invitation to Vincenza, to adorn a gallery with paintings in fresco; part of which had been formerly enriched by the hand of Titian, with a design representing the Judgment of Solomon. Bordone engaged in the undertaking with an inward satisfaction, as his work was to be contrasted with the work of his master; and he composed the history of Noah and his sons, which he finished with his utmost care; nor was it esteemed inferior to the work of Titian, both performances seeming to have been the product of one pencil.

He likewise finished several considerable works at Venice and Trevigi, and in each city painted many portraits of the nobility and persons of distinction. But, in the year

1538,

\* Felibien, the Chronological Tables, and the author of the Abrégé, affirm that Bordone died at the age of 65; but where that painter is mentioned by Vasari in the Life of Titian, it is said he died when he was 75 years old. Vol. iii. p. 232.

1538, he entered into the service of Francis I. of France, and added continually to his reputation, by every historical subject and portrait which he finished, as they were excellently designed, and had a charming tone of colour to recommend them.

On his quitting France, he visited the principal cities of Italy, and left a number of memorable works, as monuments of his extraordinary abilities. His colouring has all the appearance of nature, nor can any thing be more lively or more admired than the portraits of Bordone. Several of them are still preserved in the Palazzo Pitti, at Florence, of which the colouring is excessively clear, fresh, and truly beautiful.

### O R A Z I O B O R G I A N N I.

*Painted History and Portrait.*

DIED 1681, AGED 51.

He was born at Rome, in 1630, and learned design from Giulio Borgianni his brother; but improved himself by studying the capital performances of the ancient and modern artists, which he was enabled to contemplate every day in his native city.

Having had an offer from a nobleman, of travelling with him in a tour through Europe, he willingly accepted of it, from a desire of being acquainted with the different customs and manners of different nations. But his progress was stopped by his falling in love with a young woman in Spain, to whom he was afterwards married; and finding his circumstances reduced to a narrow compass, he applied himself to his profession with double diligence, to procure a comfortable support. His endeavours were soon successful; and he was happy enough to find many friends, admirers, and employers, and was accounted one of the best painters in Spain.

After the death of his wife, having then no attachment to that country, he returned to Rome, and painted some historical subjects larger than life; but the figures being above his accustomed size, shewed a want of correctness in several of the members, which made his pictures not quite acceptable to the refined taste of the Roman school. However he was engaged in some great works for the chapels and convents, and also to paint portraits, by which he acquired honour, and lived in affluence.

He died heart-broken with melancholy, by the ill treatment he received, through the envy and villainy of one Celio a painter, who proved a most malicious competitor; and to whom he had often been preferred, by the best judges of painting at Rome. But he died, lamented and pitied by every worthy man of his profession.

### L U C I A N O B O R Z O N I.

*Painted History and Portrait.*

DIED 1645, AGED 55.

He was born at Genoa, in 1590, and excelled equally in portrait and history. The early manner of this master was faulty and incorrect; but his second was grand and graceful; his expression was good, and his colouring strong and natural.



B O R

[ 80 ]

B O S

JOHN BAPTIST BORZONI.

*Painted Perspective and History.*

DIED 1654.

He was one of the sons of Luciano Borzoni, who being instructed by his father, painted history in the same style of colouring and design, with figures as large as life; and he often painted perspective views of palaces, gardens, and public edifices, with good success.

CARLO BORZONI.

*Painted Portrait.*

DIED 1657.

This painter was another son of Luciano, who painted portraits in the manner of his father, and gained an extraordinary reputation.

FRANCISCO MARIA BORZONI.

*Painted Landscapes.*

DIED 1679, AGED 54.

He was born at Genoa, in 1625, the youngest son of Luciano; and although he received his instruction in the art of painting from his father, whose greatest excellence consisted in historical painting, yet the genius of Francisco inclined him to landscape, in which style he became very eminent.

He generally introduced views of the sea and shipwrecks, and imitated the styles of Claude Lorraine and Gaspar Poussin, with success. His composition is good; his sites are pleasing; his trees are delicately, yet freely touched; his colouring is tender, fresh, and has great truth; and his pictures have a truly fine effect.

For several years he was employed and honoured at the French Court; and his works at the Louvre, and other palaces, have a sufficient degree of merit to maintain his reputation.

JEROM BOS.

*Painted Devils, Witches, Temptations of St. Anthony, and History.*

DIED 1500.

He was born at Bois-le-Duc, and seemed to have a peculiar pleasure in painting spectres, devils, and enchantments; and although he possessed considerable powers as a painter, as well in the freedom of his touch as in the strength of colouring, yet his pictures rather excite a horror mixed with admiration, than any degree of real delight.

When he viewed the Escorial in Spain, and considered the wonderful performances of Raphael, Buonaroti, Lionardo da Vinci, Correggio and Titian, with which that palace is invaluablely enriched, he despaired of producing any thing comparable to them, in their  
different

different styles. He therefore fixed upon a style differing from all, which was full of fancy, whim, and wildness of imagination; and his subjects, though allegorical, were filled with demons and unusual forms of apparitions and objects that were thoroughly disagreeable.

The most remarkable painting of this master's hand, among several others in the Escorial, is an allegory of the pleasures of the flesh; in which he represents the principal figure in a carriage drawn by monstrous imaginary forms, preceded by Demons, and followed by Death.

As to his manner, it was less stiff than that of most of the painters of his time; and his draperies were in a better taste, more simple, and with less sameness, than any of his cotemporaries. He painted on a white ground, which he so managed as to give a degree of transparence to his colours, and the appearance of more warmth. He laid on his colours lightly, and so placed them, even at the first touch of his pencil, as to give them their proper effect, without disturbing them; and his touch was full of spirit. It is very remarkable that although his subjects are frequently disagreeable, his pictures have always been much esteemed, and yield considerable prices.

\* LEWIS JANSSEN BOS.

*Painted Flowers and Portrait.*

DIED 1507.

He was born at Bois-le-Duc; and having been carefully instructed in the art of painting by the artists of his native city, he applied himself entirely to study after nature, and rendered himself very eminent for the truth of his colouring, and the neatness of his handling.

His favourite subjects were flowers and curious plants, which he usually represented as grouped in glasses, or vases of crystal, half filled with water; and gave them so lovely a look of nature, that it seemed scarcely possible to express them with greater truth or delicacy.

It was frequent with this master, to represent the drops of dew on the leaves of his objects, which he executed with an uncommon transparence; and embellished his subjects with butterflies, bees, wasps, and other insects, which Sandrart says, were superior to any thing of that kind performed by his cotemporary artists.

He likewise painted portraits with very great success, and shewed as much merit in that style, as he did in his compositions of still life.

GASPAR VANDER BOSS.

*Painted Ships, Sea Views, Calms, and Storms.*

DIED 1666, AGED 32.

He was born at Hoorn, in 1634, and shewed an early genius to the art of painting. As he advanced in knowledge and practice, he distinguished himself by the goodness of his

\* Mr. De'camps calls this painter John Lewis de Bos, but Sandrart names him Lewis-Janssen Bos; and yet each of those authors profess to follow the same guide, Charles Van Mander.



his composition, by a light free touch, by a pleasing tint of colour, and a very artful manner of handling; insomuch that Bronkhorst, an able painter, and a competent judge, said he had not seen better performances of any master than those of Bos.

He worked with indefatigable application, which probably impaired his health, for he died in the bloom of life, universally regretted.

#### BALTHASAR VANDEN BOSCH.

*Painted Conversations and Portraits.*

DIED 1715, AGED 40.

He was born at Antwerp, in 1675, and was placed under the care of one Thomas, whose subjects were apartments with figures, in the manner of Teniers; and he decorated the insides of those apartments with busts, vases, pictures, and other curiosities, which sort of subjects were at that time in great request.

Bosch studied the same manner of painting, and with great success; but the connoisseurs and his friends advised him to employ his pencil on subjects of a more elegant and elevated kind; because it seemed a little absurd, to see apartments designed with so much magnificence, and so richly ornamented, occupied by persons so mean and vulgar in their appearance as the figures generally represented.

Bosch profited by the advice, and soon acquired a different style of design and elegance in his composition, which afforded more pleasure to the eye, and more value to his productions. He also painted portraits with a great deal of reputation, particularly a portrait of the Duke of Marlborough on horseback, which gained him all the applause that he could possibly desire. The horse was painted by Van Bloemen.

His paintings rose to a most extravagant price, and were at that time more dear than those of Teniers or Ostade. Some of his works have true merit, being very good in the composition and design, and also in respect of the colouring; and the forms of his figures were more elegant than most of his contemporaries. His subjects were judiciously chosen, and for the most part they were sculptors or painters, surrounded with pictures or busts of marble, brass, or plaister, to which he gave abundance of variety, and a great degree of truth. His pencil is light, his touch spirited, and his figures are dressed in the mode of the time.

However, notwithstanding he possessed so much merit, as is generally and justly ascribed to him, his works cannot enter into competition with those of Ostade or Teniers; nor is he now esteemed as he formerly had been, even by his own countrymen.

#### THOMAS WILLEBORTS BOSSCHART.

*Painted History and Portraits.*

DIED 1667, AGED 54.

He was born at Bergen-op-Zoon, in 1613, and at first was instructed by an ordinary painter in that city; but having too great a natural genius to be content with such a master,

master, he quitted him, and went to study at Rome, where he became the disciple of Gerard Segers, and lived with him for four years; till, by the care of that artist, he was so remarkably improved, that his performances met with general approbation.

He shewed a fine taste of design, and was very correct: his touch was free and full of spirit, his colouring had transparence and truth, and his carnations had so much of softness and life, that he was thought to approach near to Vandyck in portrait and history; so that his works were eagerly purchased.

His singular merit recommended him to the favour of the Prince of Orange, who not only bought up all that could be procured of his paintings, but he also engaged Boffchart in his service for several years.

The large picture at the Hague, which emblematically represents War and Peace, and the Martyrdom of St. George, in the great church, which were painted by this master, are highly commended for goodness of expression, for excellent colouring, and for being exquisitely finished.

#### ANDREA BOSCOLI.

*Painted History.*

DIED 1606, AGED 53.

He was born at Florence, in 1553, and was a disciple of Santi di Titi. He rendered himself famous by having a just notion of the chiaro-scuro, and using it successfully in the Florentine school, where, before his time, it had not been well understood; though Giorgione at Venice, and also Titian, had established it as a principle of the art, and made the happiest use of it in their works some years before Boscoli.

He had a great freedom of hand, with a surprising force of colour; and the grandeur of his style in design and composition, resembled that of his master. He studied after nature; and, wherever he travelled, had always a book with blank paper, to sketch any particular objects that gave him pleasure, in order to preserve the ideas of those objects whenever he wanted to introduce them in his designs. But happening, at Loretto, to survey the slight fortifications of that city with particular attention, and being observed while he was busy in drawing a sketch of them, he was instantly seized by the officers of justice, and condemned to be hanged; which sentence would certainly have been executed in a few hours, if Signor Bandini had not interposed in his behalf, and explained to the chief magistrate the innocent intention of the painter.

#### JACOB VANDEN BOSCH.

*Painted Still Life.*

DIED 1676, AGED 40.

This artist was born at Amsterdam, in 1636, and painted summer fruits of various kinds, peaches, pears, apples, plums, nectarines, and cherries, with extraordinary neatness of

pencil,



pencil. He painted all his objects after nature, and imitated every sort of fruit with so great truth and delicacy, with such natural and transparent colour, that they appeared delicious, and almost real.

### JOHN BOTH.

*Painted Landscape.*

DIED 1650, AGED 40.

Houbraken censures De Piles and Felibien, for miscalling the names of the two brothers, John and Henry; and also for their affirming that Henry was the landscape-painter, and John the painter of figures; whereas the direct contrary is the truth. And Houbraken asserts, that, from sufficient and incontestable authority, he knows the name of the landscape-painter to be John, and the other Andrew; and in this case, I think the authority of Houbraken preferable to the other writers.

John Both was born at Utrecht, in 1610, and was the disciple of Abraham Bloemart, who at the same time instructed Andrew, the brother of John Both; but to perfect themselves in a good taste of design, they went together to Rome, and resided there for a great many years.

The genius of John directed him to the study of landscape, in which he rose almost to the highest perfection, making the style of Claude Lorraine his model; and by many his works are mentioned in competition even with those of Claude. The warmth of his skies, the judicious and regular receding of the objects, and the sweetness of his distances, afford the eye a degree of pleasure, superior to what we feel on viewing the works of almost any other artist.

John and Andrew had very different talents, and each of them were admirable in their different way. The former excelled in landscape, the latter inserted the figures, which he designed in the manner of Bamboccio; and those figures are always so well adapted, that every picture seemed only the work of one master. The works of these associate brothers are justly admired through all Europe; they are universally sought for, and purchased at very large prices.

Most of his pictures are, for size, between two and five feet long; but in those that are smaller, there is exquisite neatness. They generally express the sunny light of the morning, breaking out from behind woods, hills, or mountains, and diffusing a warm glow over the skies, trees, and the whole face of nature; or else a sun-set, with a lovely tinge in the clouds, every object beautifully partaking of a proper degree of natural illumination. And it is to be observed, that even the different hours of the day are perceptible in his landscapes, from the propriety of the tints which he uses.

By some connoisseurs he is censured for having too much of the tawny in his colouring, and that the leafings of his trees are too yellow, approaching to saffron; but this is not a general fault in his pictures, though some of them, accidentally, may justly be liable to that criticism, for he corrected that fault; and many of his pictures are no more tinged

with

with those colours, than truth and beautiful nature will justify; and his colouring obtained for him the distinction which he still possesses, of being called Both of Italy.

Descamps, in the life of Both, says that John painted landscapes, and Andrew figures, in the manner of Bamboccio; and yet, in a following paragraph, he asserts that Andrew was drowned in a canal at Venice, and John returned to Utrecht; in which account he appears to follow Sandrart; though other writers agree, that it was the landscape-painter who was drowned, and Andrew, returning to his own country, painted conversations and portraits as long as he lived, of which the other was incapable.

Houbraken mentions a picture of this master, in the possession of Mr. de Jode, at the Hague, which is six feet high, and esteemed the master-piece of Both. The figures are large, and the story represented is that of Mercury and Argus; the back part is exceedingly clear, the verdure true nature, and the whole admirably handled.

The two brothers mutually assisted each other till the death of John; and then Andrew retired from Italy, and settled in his own country.

#### ANDREW BOTH.

*Painted Landscapes, Figures, and Portrait.*

DIED 1656.

After the death of his brother John, he settled at Utrecht, and continued to paint sometimes portraits, sometimes landscapes, in the manner of his brother, and also conversations, and players at cards, in the manner of Bamboccio.

Both of those masters had extraordinary readiness of hand, and a free, light, sweet pencil; and that they were expeditious, may be evident from the great number of pictures which they finished. Andrew, during the remainder of his life, had as much employment as he possibly could execute; but was so affected by the melancholy death of his brother, that he survived him only a few years.

#### SANDRO OR ALESSANDRO BOTICELLO.

*Painted History and Portrait.*

DIED 1515, AGED 78.

He was born at Florence, in 1437; and being placed as a disciple with Filippo Lippi, he imitated that master, as well in his design as colouring. He performed several considerable works at Florence, and several at Rome, by which he gained great reputation; at the former, a Venus rising from the sea, and also a Venus adorned by the Graces; and at the latter, he painted sacred subjects from the New Testament, which at that time were very much commended. He obtained great honour by his performances in the chapel of Sixtus IV. for which he was very amply rewarded; and for the family of the Medici he finished some portraits, and many historical compositions.

N . . . . . It



It was customary with this master to introduce a great number of figures in all the subjects he designed, and he disposed them with tolerable judgment and propriety; but in one of his designs, representing the Adoration of the Magi, the variety and the multitude of his figures are astonishing.

LOUIS BOULLONGNE, the Old.

*Painted History.*

DIED 1674, AGED 65.

The principal accomplishments of this master, who was born at Paris, in 1609, consisted in his ability to copy the works of the most celebrated ancient painters. The similitude between his pictures and the originals was scarcely credible; and it hath often surprised and puzzled some of the most expert judges.

However he painted historical subjects of his own invention and design; and in the church of Notre Dame, at Paris, there are three of his compositions; St. Paul at Ephesus, the Martyrdom of St. Paul, and the Presentation of Christ in the Temple.

BON BOULLONGNE.

*Painted History, Portrait, Landscape, and Pastici.*

DIED 1717, AGED 68.

He was the son and disciple of Louis, born at Paris, in 1649, and painted history and landscape with success; but the most remarkable part of his merit was, that, like his father, he could imitate the works of the greatest masters, and succeeded in it to admiration, as he had the skill to give his own pictures the look and appearance of ancient paintings.

He copied a picture of Guido's with such amazing exactness, that even Mignard pronounced it peremptorily to be of Guido's own hand; and he copied another after Perino del Vaga, which, in every respect, is so like, as to make it impossible to distinguish it from the original.

Certainly facts like these, which frequently occur, and are well attested, ought to instruct modern connoisseurs to be less positive in their opinions of the authenticity of pictures, and more modest in their assertions of their infallible knowledge of hands.

LOUIS BOULLONGNE, CHEVALIER, The Young.

*Painted History.*

DIED 1734, AGED 80.

He was the younger brother of Bon, born at Paris, in 1654, and instructed in the art of painting by his father. As he had a good natural genius, and great industry, he afforded very early proofs of his abilities, and at the age of eighteen obtained the first prize in the Academy; on which account he was sent to Rome, to improve himself in composition and design.

He

He continued at Rome for five years, and employed his time to the best purpose, sketching the works of the greatest masters, and particularly copying the works of Raphael; and several of those copies, on his return to France, were executed in tapestries.

Louis XIV. honoured this master with many marks of his favour and esteem: he employed him at Fontainebleau and Trianon; allowed him a considerable pension; conferred on him the order of St. Michael; and, after the death of Anthony Coypel, appointed him principal painter, and ennobled Boullongne and all his descendants.

In all the performances of this master, it might easily be observed, that he had studied the eminent masters with judgment and care; his colouring was strong, his composition was in a good style, the airs of his heads had expression and character, and his figures were designed with competent correctness.

Among many historical paintings of this master, two are particularly distinguished, which are in the church of Notre Dame at Paris; the one is Christ and the Centurion, and the other is the Good Samaritan.

#### SEBASTIAN BOURDON.

*Painted History, Landscape, and Portrait.*

\* DIED 1671, AGED 55.

Bourdon was born at Montpellier, in 1616; and in several branches of his art was an excellent painter, but principally in landscape. He had a fertile genius, yet seemed to want strength of judgment to guide and regulate the wantonness of his imagination.

The first rudiments of the art were taught him by his father, who was a painter on glass; but he studied under another artist at Paris, who was a person of no great note, and yet the force of his own genius amply supplied him with those powers which he could not procure from his preceptors.

At eighteen years of age he travelled to Rome, to acquire a better taste of design and enlarge his knowledge; and having only looked on a picture painted by Claude Lorraine, he copied it by the strength of his memory, to the surprise of Claude himself, and of several others who were able judges. He also imitated the style and composition of Andrea Sacchi and Correggio; and with great success adapted his pencil to the delicate manner of Bamboccio.

After a residence for three years in Italy, and being for some time in the service of Queen Christina of Sweden, he returned to his own country, excellently qualified, and finished that celebrated picture which is in the church of Notre Dame at Paris, when he was only twenty-seven years of age.

N 2

He

\* The most authentic writers fix the birth of Bourdon in 1616, and his death in 1671, at the age of 55, particularly the authors of the *Abrégé*, &c. Yet De Piles and the *Chronological Tables* fix his birth in 1602, and his death in 1662, at the age of 60; and Pere Restat says he was born in 1617, and died in 1673, at the age of 54.



He had an uncommon readiness of hand, though he was frequently incorrect, and was particularly so in the extremities of his figures. As a proof of his expeditious manner of painting, it is reported, that in one day he painted twelve portraits after life, as large as nature, and those not the worst of his performances.

His touch is extremely light, his colouring good, his attitudes are full of variety, and sometimes graceful, and his expression is lively and animated. However, it must be confessed, that his conceptions were often extravagant, nor would many of his compositions abide a critical examination.

His landscapes are in the taste of Titian, but they seem rather designed from imagination than after nature; yet, in several of them, the product of that imagination has a beautiful effect; and he usually enriched his pastoral scenes with a great number of figures and animals. His pictures are seldom finished, and those which appear most so, are not always his best.

The most esteemed work of Bourdon is the Martyrdom of St. Peter, in the church of Notre Dame at Paris, which is considered as a curiosity.

GIACOMO CORTESI, called BOURGUIGNON, or BORGOGNONE.

*Painted Battles and History.*

DIED 1676, AGED 55.

This admirable artist was born at St. Hippolito, in Franche Comté, in 1621, and was instructed by several masters, but did not imitate the style of any one of them. He composed historical subjects in a grand and elegant taste; but his principal subjects were battles, and those he executed with such spirit, freedom, and fire, as rendered him superior to all others in that style.

For some years he held a considerable post in the army, and there formed his animated ideas, from actions of which he had been an eye-witness in the field. When he quitted the army, he placed himself under the direction of Jeronymo, a Lorraine painter, where Guido, having accidentally seen some of his designs, conceived a great esteem for him, and took delight in giving him the best precepts for his improvement; as also did Albano, when he observed the extensiveness of the genius of Bourguignon: and that artist had sufficient judgment to make a most happy use of the advice of those eminent masters in all his subsequent works.

His pencil is uncommonly bold and free, his design full of inimitable fire and elevation of thought, and his colouring hath so great a degree of force, as to add life to every object. He was, in all kinds of composition so expert an artist, that he never found it necessary to make even a sketch or design of the subjects he intended to paint; but he just marked the canvas with the point of his pencil, and finished his work without farther hesitation.

The paintings of this master are easy to be distinguished, by any one who will attentively observe the peculiar life, motion, spirit, and action of his horses and figures,  
the

the freedom of his touch, the boldness of his handling, the vigour of his colouring, and the truth of his expression.

In the Palazzo Pitti, at Florence, there are four battle-pieces painted by Bourguignon in a noble style. They are of a large size, between eight and nine feet long; but the figures are small, being only from six to eight inches high. Those paintings are incomparably beautiful, the colouring has an astonishing force, the freedom also and spirit of the penciling are truly admirable; but they have too great a blackness, though perhaps the darkness of that tint may have been increased by time.

FRANCIS BOUT. Vid. BODEWYNS.

BOWER. Vid. BAUR.

REINIER BRAKENBURG.

*Painted Landscapes and Conversations.*

BORN IN 1649.

He was born at Haerlem, and placed as a disciple under Mommers; but it is the opinion of Houbraken, that he studied afterwards under Bernard Schendel.

His subjects were like those of Brouwer; and he resembled that master, not only in his genius and style of composition, but also in his morals and manner of life, both of those artists being ingenious and dissolute. Yet in some of his pictures it seems as if he desired to imitate Ostade.

He designed his figures after nature, and represented them in the habit and mode of the times. His subjects were the feasts of boors, the amusements of the villagers, kermesses, dancings, and very frequently conversations, in which love and wine were never omitted. His compositions are ingenious, and full of variety, as to actions and attitudes; though the forms of his men and women are always the same, always copied from low nature, without elegance of choice. His colouring is strong and natural, his touch lively and firm; only it were to be wished that he had a better taste of design.

The pictures of his latter time are often not so carefully executed, and particularly in the extremities.

LEONARD BRAMER.

*Painted History, with a number of rich Vases.*

BORN IN 1596.

He was born at Delft, but learned the art of painting in the school of Rembrandt, and imitated the manner of his master in small. In the eighteenth year of his age, he went to Rome for his improvement; but, although he continued in Italy for some years, and acquired somewhat in his style, rather more graceful than Rembrandt, yet he could never divest himself of the Flemish *goût*.

He



He had a fine taste of design; his expression is generally good, and in some of his compositions truly noble. His pencil is delicate, and his colouring very peculiar in the tints, being also remarkably thin in many parts, so as barely to cover the panel; yet, by great skill in the management of the chiaro-scuro, his colouring is bright, bold, and full of lustre; particularly in the vases, which he was fond of introducing in every subject that could admit them, as he knew how to give them a rich and fine relieve. He had accustomed himself to paint with a very thin body of colour, especially in the browns and shadowy parts, in order to give his pictures a greater transparency.

At Venice, Naples, Florence, Mantua, and other cities of Italy, as well as at Rome, he left many proofs of his extraordinary merit, which rendered his name deservedly famous; and his works are rarely to be met with out of Italy, where he painted most; but whenever they are to be purchased, they are bought at considerable prices, if they are entire and undamaged.

One of the most capital pictures of Bramer is, the Raising of Lazarus, in which there is a charming opposition of light and shadow; and another is the Denial of St. Peter; they are both painted in his best manner; they are bright, transparent, and finely penciled, and are still preserved at Rome. Likewise at the palace of Ryswick there are several valuable paintings by this master, in which the invention and execution are highly commendable. But none of his works can be more admired, than a small picture on copper, representing the story of Pyramus and Thisbe.

#### PETER BRANDEL.

##### *Painted Portrait and History.*

DIED 1739, AGED 79.

He was born at Prague, in 1660, and at fifteen years of age became a disciple of John Schroeter, principal painter at that Court. When he had spent about four years in that school, Schroeter had opportunities of observing the rising merit of his pupil, and that he was in reality a better artist than himself; which probably occasioned their separation soon after. For Brandel had received direction from his master to paint a small altar-piece; and Schroeter, going in the evening to see how far the work was advanced, perceived his disciple at a window, unemployed; and without looking at the picture, which was already finished, he insulted him in severe terms for idling: which unmerited ill treatment Brandel immediately resented, quitted his school, and commenced a master himself.

Most of the churches at Prague and Breslau are embellished with his works; and the Prince of Hatzfeld gave him an hundred ducats for one picture of St. Jerome at half-length. He spent the greatest part of his life at Prague, and might have been exceedingly enriched by his performances, if he had not wasted his acquisitions by profusion, and an irregular conduct; but he died very poor, and was buried by charitable contributions.—However, the Jesuits and Monks paid a proper respect to his talents and his memory, by appointing

appointing for him a solemn funeral procession, in which three hundred tapers of wax were carried by ecclesiastics; a mark of public esteem, which did as much honour to the taste of the times, as to the memory of the artist.

He had a good genius, and consulted nature; his invention was ready; his manner of painting was expeditious; and, although he designed with great ease, he avoided loading his compositions. His colouring is natural, except that in his shadows he was sometimes too black; and his pencil was broad, easy, and very free.

### GIACINTO BRANDI.

*Painted History.*

DIED 1691, AGED 68.

He was born at Poli, about twenty miles from Rome, in 1623, and at first was instructed in the art by Algarde; but afterwards by Giacomo Sementa of Bologna, who painted in the manner of Guido.

In a few years, after he had quitted the school of Sementa, he rose into reputation, and was employed in many of the churches and palaces at Rome, and the neighbouring cities; but although he appeared to have a great share of merit in particular parts of his profession, yet in others he was but very indifferent, if not contemptible. Besides, he always seemed to have much less attention to his fame, than to his fortune; and was more remarkable for his avarice, than his excellence. He had, indeed, a lively genius, and a free pencil; but he was very incorrect, and his colouring was but weak, and not agreeable.

The daughter of this painter was married to the celebrated Rosa da Tivoli, of whom Giacinto conceived a mean opinion, because Rosa painted nothing but beasts. However that contemptuous behaviour made so strong an impression on the mind of Rosa, that to requite it in some measure, he bought all sorts of clothes proper for his bride, and laid them in her apartment; and rising very early, the morning after his marriage, he collected every article that his wife had worn, not excepting even her shift, and packing all up together, he sent them back to her father; letting him know at the same time, that his daughter's person was fortune enough to make her husband happy, and that a good painter of beasts was as likely to grow rich, as a bad painter of men.

### GREGORY BRANDMULLER.

*Painted History and Portrait.*

DIED 1691, AGED 30.

He is considered among the Germans as an artist of the first rank, and was born at Basle, in 1661. He acquired the knowledge of design by studying and copying some good prints, which were in the possession of his father; and from the appearance of his having a strong natural genius, he was placed as a disciple with Caspar Meyer.



When he quitted Basle, he went to Paris, and had the good fortune to be received into the school of Le Brun; and the variety of works in which that eminent master was employed, proved an excellent means of instruction to the young artist. He pleased Le Brun exceedingly by the progress he made, so that he was intrusted with several designs, under the immediate inspection of that great painter; but the particular respect and preference shewn by the master to the disciple, excited the envy and jealousy of others to such a degree, as might have been attended with unhappy consequences, if Brandmuller had not retired to his own country; though not before he had obtained the prize in the Royal Academy at Paris.

He excelled in history and portrait, and his genius resembled that of Le Brun; his subjects being full of fire, and treated with elevation and grandeur. His design is correct, and his expression animated and just. He had a good method of colouring, laying on each mass in so proper a manner as to avoid breaking or torturing his tints; which made his colours retain their original beauty and strength without fading.

He was fond of painting portraits in an historical style; and was generally commended for the resemblance of the persons who were his models, and the agreeable taste in his compositions.

#### SOLOMON DE BRAY.

*Painted Portrait.*

DIED 1664, AGED 67.

He was born at Haerlem, in \*1597, and is reckoned among the good artists of his time. He painted a great number of portraits in a small as well as in a large size, for persons of the greatest distinction in the Netherlands; and he gained much honour by educating and instructing his son in his own profession, who afterwards became a very eminent painter.

#### JACOB DE BRAY.

*Painted History.*

†HE WAS ALIVE IN 1680.

This master was the son and disciple of Solomon de Bray, born likewise at Haerlem, and distinguished himself exceedingly by his drawings, as well as his paintings.

At Amsterdam there is a picture by this artist, representing David playing before the Ark, which is mentioned by writers in the highest terms of commendation. It is finished with a neat clean touch, and the colouring is so happily managed, that it appears as fresh as if it had but newly come from the easel.

He

\* Mr. Descamps fixes his birth in 1579.

† Mr. Descamps says, that Jacob de Bray died some weeks before his father, in 1664; but other writers affirm that he was alive in 1680.

He shewed uncommon skill in designing and drawing naked figures; but his drawings on vellum and paper are extremely fine and highly valued. They are finished in red and black chalk, and many of them are preserved in the collection of Mr. Isaac Delcourt, at Amsterdam.

BRECKBERG. Vid. BERKHEYDEN.

PETER VAN BRED A, OF BRED AEL.

*Painted Landscapes and Cattle.*

DIED 1681, AGED 51.

He was born at Antwerp, in 1630; studied landscape after nature, and adorned his designs with figures that were correctly drawn, and grouped with judgment. His grounds are well broken, and the trees and waters, which he always sketched upon the spot, have abundance of truth, are remarkable for clearness and good handling; and his scenes are generally enriched with elegant Roman buildings, fountains, monuments, and ruins. His style resembled that of John Brueghel, but almost in every respect he is far inferior to that master.

JOHN VAN BRED A.

*Painted History, Landscape, and Conversations.*

DIED 1750, AGED 67.

He was born at Antwerp, in 1683, the son of Alexander Van Breda, an artist who was much esteemed for landscapes, views of particular scenes in Italy, fairs and markets, with a variety of animals and figures. He was instructed by his father; and having the advantage of a good example, and a good director, added to his own great application, he continued his studies with his father till he was eighteen years of age.

Among the variety of capital paintings which were at that time in the possession of John de Wit, at Antwerp, Breda fixed upon those of Velvet Brueghel, which he copied with extraordinary success; and he was also employed for nine years in copying the pictures of several other great masters, which he performed with such incredible exactness, as scarcely to leave it in the power of any judicious person to distinguish the originals from the copies.

Having at length established his reputation in Holland, he went to London with Ryfbrack the sculptor; and there gradually rose into such esteem, that he was visited by persons of the highest rank, and particularly patronised by the unfortunate Earl of Derwentwater, who was beheaded for rebellion in 1715. He found so much encouragement in London, that he was employed by the Court and the Nobility, and could scarce execute the large demands for his performances.

After a residence of some years in England, he returned to Antwerp, loaded with riches, the honourable testimonies of English liberality, as well as of his own merit; and



in the year 1746, when Lewis XIV. arrived in that city, he so far honoured this master, as to purchase four of his pictures. One represented Christ at the Sea of Tiberias; another, Christ performing miracles; and the other two were landscapes, with a number of figures so exquisitely drawn and finished, that it would be difficult to distinguish them from those of the Velvet Brueghel.

He certainly approached nearer to those great masters whose manner he imitated, namely, Brueghel and Wouwermans, than any other artist of his time. His landscapes are in the style and taste of the former; and his conversations, historical figures, fairs, skirmishes, or battles, are in the manner of the latter. His colouring is good, his touch neat, his skies and distances natural and beautiful, and his taste of design agreeable.

He had as much fire in his composition, and perhaps more genius, than Brueghel, in those subjects which he painted in the style of that master; his figures are generally well placed, his grounds skilfully broken; every small figure hath its particular character, and occupies its proper place; and in short, he is a painter of such a rank, that the value and estimation of his works must always increase.

PETER VAN BREDÆEL. Vid. PETER BREDÆ.

BARTHOLOMEW BREENBERG, called BARTOLOMEO.

*Painted Landscape, History, and Conversations.*

DIED 1660, AGED 40.

He was born at Utrecht, in 1620, but went early to Rome; and is best known by the name of Bartolomeo, a distinguishing appellation given him by the society of Flemish painters at Rome, called Bentvogels.

He studied landscape after nature, in the environs of that city, and acquired an elegant and charming taste. The vast quantity of superb and amazing ruins which he continually beheld, afforded him a variety of most beautiful objects to adorn his landscapes; and even the trees and shrubs about Tivoli and Frascati are admirably adapted to painting, as well in their form as in their colour.

The figures which he introduced in his landscapes are always well executed, and disposed with an elegant propriety; so also are the animals, which he touched with extraordinary spirit and freedom. He mostly painted in a small size; and therefore, whenever he attempted a larger, his figures are not so correct.

His first manner was rather too black, but his second is better coloured, better finished, and abundantly superior to the other; particularly on account of the ultramarine, and the colours of a better kind, which he used in the latter part of his life. His touch is light and spirited, his tone of colouring exceedingly pleasing, his taste entirely of the Roman School, and his pictures have both force and delicacy. He embellished his landscapes with historical subjects, and his works are always distinguished by elegant architecture or ruins, in the true Greek and Roman taste. The figures in his compositions

are gracefully proportioned and designed; their draperies are easy and ornamental; and even in his smallest figures, the expression is lively, sensible, and natural. The pictures of this master are exceedingly rare, and highly valued.

CHARLES BREYDEL, called CAVALIER.

*Painted Landscape.*

DIED 1744, AGED 67.

He was born at Antwerp, in 1677, and at first was the disciple of old Ryssbrack, the landscape-painter, with whom he continued for three years; and, by his close application to practice during that time, he was enabled to commence painter.

He intended to have improved himself by going to Italy, but was accidentally detained at Frankfort and Nuremberg, where his paintings happened to be much admired. He had a brother, Francis Breydel, who resided at the Court of Hesse Cassel, with whom he spent two years, being retained in the service of that Prince; and afterwards he went to Amsterdam, where he copied several views of the Rhine, from the designs of Griffier, by which his colouring, his penciling, and taste of design, were altered extremely for the better. He was curious enough to survey those prospects of the Rhine on the spot, which he had copied before; so that the works of Griffier ought to be considered as his second and best school.

At last he settled at Ghent, where the public were exceedingly pleased with his performances; and he might have enriched himself by his pencil, if he had conducted himself with discretion, for every one that was curious seemed eager to have somewhat of his hand. But by his extravagance and pride in his dress, furniture, and table, he only studied how to earn money most expeditiously; and, for that purpose, often painted slight, small, and inconsiderable pictures, whose merit was barely proportioned to the prices he was to receive for them. And by that means, a number of his pictures, though really genuine, seem unworthy of that pencil which had painted others so vastly superior to them in design and execution.

For seven or eight years before his death he was severely afflicted with the gout; and although he worked when he had intervals of ease, yet he did not paint with the same spirit, the same delicate finishing, or the same firmness of touch, as in his better time.

His works are generally observed to have two manners. While the ideas and style of Griffier were his models, his pictures had true merit and excellent colour. His subjects at that time were views of the Rhine, with boats and a number of figures and animals, well designed and neatly executed. This manner he suddenly changed, to imitate Velvet Brueghel, whose works were at that time universally admired. His subjects in this latter style are battles, sieges, and encampments; and although he was often only a copier of the prints of Vandermeulen, sometimes taking whole figures as well as designs from the compositions of that master, yet he afterwards composed very readily in that style, without being indebted to any other artist.



The pictures of his best time are full of spirit, his touch is firm and well adapted to his style, his design is correct; and if he had been more exact in consulting and imitating nature, to acquire a general correctness, his works would be deservedly estimable. Some of them, indeed, appear too laboured, but others are full of harmony.

FRANCIS BREYDEL.

*Painted Portraits and Conversations.*

DIED 1750, AGED 71.

He was born at Antwerp, in 1679; and it is generally supposed that he was a disciple of old Rybrack, as well as his brother Charles; but he chose very different subjects; for, at an early time of life, he painted portraits with so great success, that he was appointed painter to the Court of Hesse-Cassel, where his works were very much esteemed.

His genius was not limited to portraits only, but he also painted conversations, feasts, assemblies, and carnivals; which subjects he observed to be very pleasing to the lovers of the art, and on that account he was induced to paint a great many in that style. However, from a levity of temper, he quitted the Court of Hesse, where he was exceedingly caressed, and went to England, where probably he found sufficient encouragement, as he continued there for several years along with his friend Vandermyn.

His conversations, and other compositions, are finely executed, agreeably coloured, and well disposed; and those pictures of his hand are most preferred where he has endeavoured give a proper variety to his figures. In those the dresses are usually in the mode of the time; the persons represented are of different ranks and occupations, mixed with some of the military order; and through the whole there is an appearance of nature, truth, and a great deal of spirit.

MATTHEW BRIL.

*Painted Landscape and History.*

DIED 1584, AGED 34.

Very few particulars relative to the life of this master are mentioned by the different writers on this subject; but the most material are, that he was born at Antwerp, in 1550, and learned the rudiments of his art in that city; that he went to study at Rome, and in a very few years manifested so much merit in landscape and history, that Pope Gregory XIII. employed him to work in the Vatican, and allowed him an honourable pension as long as he lived.

PAUL BRIL.

*Painted Landscapes, in large and small.*

DIED 1626, AGED 72.

This excellent artist, brother to Matthew Bril, was born at Antwerp, in 1554, but bred to the profession of painting under Daniel Voltelmans. From the time of his quitting

quitting that master till he went to Italy, his manner was rather stiff, his pictures had a predominant brown and yellow tinge, and his design and colouring were equally indifferent. But when he visited his brother Matthew at Rome, and there saw the works of Titian and Caracci, he altered his Flemish manner entirely, and fixed upon a style that was abundantly pleasing, with a charming tone of colour.

The pension and employment which his brother possessed at the Vatican was conferred upon Paul; and he so far surpassed him, that he daily rose in his reputation, till he was considered as the first in his profession. Annibal Caracci generally painted the figures in his landscapes, and by that means increased their value to a very high degree.

His manner of painting is true, sweet, and tender; the touchings of his trees are firm, and yet delicate; his scenery, his situations, and distances, are admirable, most of them being taken from nature; and the masses of his light and shadow are strong, and very judicious; though, in some of his small easel pictures, he may be sometimes accounted rather too green, or at least more greenish than could be wished. It is remarked of him, that, in the latter part of his life, his landscapes were always of a small size; but they are beautiful and exquisitely finished, and frequently he painted them on copper.

The genuine works of this eminent master are now rarely to be met with, especially those of the larger size, and they afford prices that are extremely high in every part of Europe. Sandrart observes, that in his time the pictures of Paul Bril were eagerly coveted in all countries where the polite arts are encouraged; that abundance of purchasers appeared at the public sales, ambitious to possess them; and that very large sums of money were given for them whenever they could be procured. And it seems that their intrinsic value is not diminished, since, a very few years ago, one of the landscapes of this master sold in Holland for 160*l.* and another, at an auction in London, for 120 guineas or upwards, and yet they were deemed to be cheaply purchased.

A large landscape by Paul Bril, in his best manner, with figures and goats by one of the Caracci, the scene being taken from nature, on the banks of the Tyber, is in the possession of the author of this book.

#### CORNELIUS BRIZE.

##### *Painted Still Life and Musical Instruments.*

Those subjects to which this painter found his genius adapted, such as the representation of bas-relief, armour, shields, weapons, and volumes lying open, he finished in a manner that was really curious; and he grouped his objects with all the art, elegance, and judgment, that the nature of his subjects would admit.

There is a picture of his hand in the Old Man's Hospital at Amsterdam, in which he has shewn extraordinary merit, the subject of it is Old-age persecuted by Poverty: the figures are painted by Grebber, the still life by Brize, and both are accounted excellent.

FRANCESCO



## FRANCESCO BRIZIO.

*Painted Architecture and Landscape.*

DIED 1623, AGED 49.

He was born at Bologna, in 1574, and received his first instructions in the school of Passerotti, but afterwards became the disciple of Ludovico Caracci.

He studied the principles of perspective and architecture with indefatigable application, and arrived at such a degree of excellence in his compositions in that style, that his work was viewed with universal approbation. His pictures were not only admired for the truth of the perspective, and the beauty of his colouring, but also for the grandeur of his ideas, the majestic style of the architecture, the elegance of the ornaments, and the noble taste of landscape which he introduced to set off his buildings.

## ELIAS VANDEN BROEK.

*Painted Fruit, Flowers, and Serpents.*

DIED 1711, AGED 54.

He was born at Antwerp, in 1657, was the first and best disciple of Ernest \* Stuven, and painted in a loose, easy, and natural manner, all sorts of fruit, flowers, frogs, and reptiles. From his manner of handling, it seemed very probable that he had been instructed by De Heem, or at least studied the works of that master diligently.

He designed and coloured every object after nature; and that he might have his models always ready, he furnished his garden with every species of fruit, flowers, or animals, that he was accustomed to imitate.

## B R O E R S.

*Painted Conversations, Fairs, and Markets.*

Though the subjects which this master chose to paint were of the lowest kind, yet he executed them with a great deal of truth, liveliness, and humour. He was particularly attentive to express the manners, dress, and unpolished forms of the boors in his own country, Holland, and he performed it with a strong character of nature.

He had a light clean touch, and a free manner of penciling; and he always grouped his figures with singular skill. His keeping was remarkably good in the back grounds, trees, and distances, and the whole together in his compositions produced an agreeable effect.

## PETER BRONCHORST.

*Painted Perspective and History.*

DIED 1661, AGED 73.

He was born at Delft, in 1588, and learned the art of painting in that city; but the master under whom he studied is not mentioned. His subjects were views of ancient  
and

\* Houbraken says he was the disciple of Stuven, and studied De Heem; but Mr. Descamps says he was the disciple of Mignon.

and modern churches, filled with historical figures, which he executed with great success; and the number as well as the variety of his figures, agreeably contributed to enliven his pictures.

In the council-chamber at Delft, there is a noble composition by this master, representing the Judgment of Solomon, and another of Christ driving the Money-changers out of the Temple; both of them are described as being very fine performances, the architecture elegant, and the figures carefully finished.

### JOHN VAN BRONCHORST.

#### *Painted History and Landscape.*

He was born at Utrecht, in 1603, and placed under the direction of John Verburg, while he was very young, as he discovered an extraordinary genius before he was eleven years of age. He went afterwards to Brabant, in order to proceed to France; but he stopped in his journey with Peter Mattys, a painter on glass, with whom he continued for some time, and assisted him in several capital works.

At his return to his own country he was much employed, and yet he seemed dissatisfied with his own productions; for they appeared inferior to those elevated ideas which he had formed in his mind of the finer parts of his art. But having at last fortunately met with Cornelius Poelemburg, he was so charmed with his taste of design, his penciling and colour, that he immediately devoted himself to imitate that great master entirely.

Till his thirty-sixth year he painted on glass; but after that time he painted in oil, in the manner of Poelemburg; and by the neatness and high finishing of his works, as well as by the elegant choice of his subjects, he obtained a lasting reputation.

In the choir of the new church at Amsterdam, there are three of his paintings on glass, which are shewn as curiosities; and in the same church, on the folding-doors of the organ, are three historical paintings in oil, the triumph of David over Goliath, the anointing of Saul, and the attempt of Saul to kill David while he was playing on the Harp; all of them excellently performed.

### JOHN BRONCHORST.

#### *Painted Birds, and Animals, in Water-colours.*

DIED 1723, AGED 75.

He was born at Leyden, in 1648, and intended for an occupation far inferior to the profession of painting; but his love to that art superseded all other considerations, and he made it his principal study. He had no particular master; but the power of his own genius, and his incessant application, enabled him to distinguish himself as one of the most eminent painters of his time in water-colours.

His subjects were birds and animals of all kinds, wild and tame, which he copied after nature, with uncommon life, exactness, and expression.

BRONZINO.



BRONZINO. Vid. ALLORI.

AGNOLO BRONZINO.

*Painted History and Portrait.*

DIED 1580, AGED 69.

He was born at Florence, in 1511; and was the disciple of Puntormo, with whom he studied design and colouring, and continued with him for several years, till he so effectually acquired the style and manner of that master, and imitated his works with so much exactness, that the paintings of the one were frequently supposed to have been the paintings of the other. And it seemed somewhat surprising at that time, that Bronzino succeeded so happily in the imitation of his master's manner; as the general behaviour of that artist to his pupils was morose and unfociable, and he rarely permitted any of them to see him finish his pictures. But the perseverance and obliging temper of Bronzino subdued the peevishness and reserve of Puntormo so far, that he loved that disciple as if he had been his own son, and afforded him opportunities of improvement, which he denied to others.

His first public performances afforded sufficient proofs of his extraordinary abilities; procured him the approbation of the best judges; and every new work contributed to extend and establish his reputation. Among a number of his paintings at Florence, a Nativity is mentioned as an incomparable performance; and also a Venus embracing Cupid, attended on one side by mirthful Loves, and on the other by Jealousy, Fraud, and other passions, allegorically represented. The composition and finishing in both were worthy of the highest praise; and the latter was sent to Francis the French King.

Puntormo dying before he had finished the chapel of St. Lorenzo at Florence, the Duke appointed Bronzino to complete that noble work; and in many respects he evinced a judgment superior even to his master, with an execution that was equally delicate.—Bronzino was likewise truly admirable in portrait-painting, and distinguished himself highly in those of Andrea Doria, Dante, Boccace, and Petrarch; as he afterwards did, by the portraits of all the illustrious persons of the house of Medici.

His works at Florence, Pesaro, and Pisa, are lasting monuments of his merit; and the many amiable qualities of his mind engaged the affections of all, as long as he lived; and made his memory respected after his death.

His taste of design was always grand, though frequently his figures were rather too tall. His pencil was neat, but free; his colouring very like that of Puntormo; and in his draperies he imitated the manner of Michael Angelo Buonaroti, having always admired the folds in the draperies of that great master.

ADRIAN BROUWER, or BRAUWER.

*Painted Drolls and Conversations.*

DIED 1640, AGED 32.

According to some biographers, this famous painter was born at Oudenarde; but according to Karel de Moor's account, cited by Houbraken, he was born at Haerlem, in

1608, of poor parentage, and became the disciple of Francis Hals; under whom he proved an inimitable artist, and was one of the most celebrated painters in the Low Countries.

His subjects were taken from low life, and always copied after nature; such as droll conversations, feasts, taverns, drunken quarrels, boors playing and disputing at cards, or surgeons dressing the wounded. But his expression is so full of life and character; the management of his colours is so surprising; and so much truth, united with exquisite high finishing, correctness of drawing, and wonderful transparency, appears in the works of this uncommon genius, that his paintings are more valuable, and afford higher prices, than many of the works of other masters, who are of the greatest eminence.

Houbraken mentions an incident relative to this artist, which may not be unacceptable to the lovers of painting. It happened, that when Brouwer went to Antwerp, he was taken up as a spy, and imprisoned in the same place where the Duke D'Arenberg was confined. That nobleman had an intimate friendship with Rubens, who often went to visit him in his confinement; and the Duke having observed the genius of Brouwer (by some slight sketches which he drew with black lead), without knowing who he was, desired Rubens to bring with him, at his next visit, a palette and pencils for a painter who was in custody along with him.

The materials requisite for painting were given to Brouwer, who took for his subject a group of soldiers, who were playing at cards in a corner of the prison; and when the picture was finished, and shewn to Rubens, he cried out, that it was painted by Brouwer, whose works he had often seen, and as often admired. The Duke, delighted with the discovery, set a proper value on the performance; and although Rubens offered six hundred guilders for it, the Duke would by no means part with it, but presented the painter with a much larger sum.

Rubens immediately exerted all his interest to obtain the enlargement of Brouwer, and procured it by becoming his surety; he took him into his own house, clothed and maintained him, and took pains to make the world more acquainted with his merit. But the levity of Brouwer's temper would not suffer him to continue long with his benefactor, nor would he consider his situation in any other light than as a state of confinement. He therefore quitted Rubens, and died not long after, destroyed by a dissolute course of life, his whole frame being impaired by every kind of vice, intemperance, and dissipation.

He was buried in a most poor and obscure manner at first; but when Rubens knew it, he had the body taken up, and interred with great funeral pomp, in the church of the Carmelites; and intended to have a superb monument erected to his memory, had he lived to see it executed; though Sandrart says there was a magnificent monument over his tomb, with an epitaph to perpetuate his honour.

PETER BRUEGHEL, called the Old.

*Painted Landscapes and Drolls.*

DIED 1570, AGED 60.

He was born at Brueghel, a village near Breda, in 1510, and learned the art of painting from Peter Cock (or Kouc); but having gained a competent knowledge under that

P

master,



master, he travelled to Italy, to explore such scenes as were more grand and beautiful than those with which he had been conversant in his own country. He studied the sites of his landscapes after nature, and particularly sketched the views of that part of the Alps, which border on the Tirolese; and in all his subsequent compositions might be observed how much he had profited by the studies he made in that country.

He painted almost every kind of subject; sometimes such as were full of whim and drollery, in the manner of Jerom Bos; but generally he was fond of representing the marchings of armies, robberies, skirmishes, sports, dances, weddings, and drunken quarrels; and often, in the habit of a peasant, he contrived to mix in crowds of the meaner boors, at their feasts and amusements, in order to observe more exactly their different humours and actions; by which method he rendered himself eminent in that kind of painting.

He seemed to have been born with a genius peculiarly adapted to the subjects he represented; and whether he painted in oil or distemper, in a larger or smaller size, his figures were correct, their draperies well chosen; the heads and hands were touched with spirit; and his expression was true, though not elegant. That work of old Brueghel, which is mentioned as his capital performance, and is in the Emperor's collection at Vienna, was the Representation of the building of the Tower of Babel, by Nimrod; in which he introduced an immense number of figures delicately handled, and the distances were well observed. He repeated the same subjects several times in large and in small, and finished them with equal merit.

Several of the paintings of this master are in the cabinets of the Emperor and the Elector Palatine; and there are few parts of Europe where some of his works are not to be seen.

PETER PETERSZ BRUEGHEL, called the Young.

*Painted Plunderings, Massacres, Towns on Fire, and Devils.*

DIED 1642.

This master, who was the son of Peter Brueghel, and the disciple of Gilles Coningfloo, was born at Brussels, and is universally known by the name of Hellish Brueghel, on account of the disagreeable subjects which he delighted to paint. His compositions rather excite disgust than satisfaction; his human figures being little more elegant than his infernal. And although they are freely penciled, and not ill coloured, yet there are very few who can feel a real pleasure in looking upon them.

Besides his fondness for describing imaginary infernal forms, he scarce ever designed any historical subject, except those that would admit of introducing witches and devils; such as Orpheus charming Pluto and Proserpine to procure the deliverance of Eurydice, surrounded with horrible shapes and appearances; Saul and the Witch of Endor; or St. Anthony's Temptations.

JOHN

## JOHN BRUEGHEL, called VELVET BRUEGHEL.

*Painted Flowers, Fruit, and Landscapes, with small Figures.*

\* DIED 1689, AGED 65.

He was the son of Peter Brueghel the Old, and was born at Brussels in 1560. Authors apparently disagree in regard to his instructors, and yet the testimony of each may be founded on fact; for although some say he was taught the principles of painting by his father, and others that he learned to paint in miniature from Peter Van Aalst, and afterwards studied the art of painting in oil under Peter Goekindt, it is not improbable that he might have practised under the direction of all those masters, in succession, and derived a peculiar advantage from each.

In every part of painting, in colouring, in design, and in penciling, he proved far superior to his father, and indeed to all his contemporaries in his style; and was distinguished by the name of Velvet Brueghel, on account of his dress, which was always of rich velvet.

At first his genius directed him to paint fruit and flowers after nature, which he executed with incredible neatness and delicacy; but, soon after, he painted landscapes, sea-ports, and markets, with a number of figures, wonderfully exact and correctly drawn, though exceedingly small.

He must have been uncommonly laborious, to have produced so many pictures as have appeared from his pencil, when their exquisite neatness is considered, which seems to have required a great deal of time to finish them in so high a degree of perfection. His touch is delicate, his figures are correct, and the carriages which he was fond of introducing in his landscapes, are admirably represented. It might however be wished, that his distances had rather less of that bluish tinge which is observable in some of his works.

Sometimes he painted flowers in garlands or festoons; and landscapes, in which Rubens and other eminent masters inserted the figures; and at other times he was employed by Steenwyck, Mompert, Rothenamer, and Vanbalen, to adorn their pictures with his figures, which now add abundantly to the value of such combined works of those masters.

## P 2

## Houbraken

\* There appears to be a great disagreement among authors concerning the birth and death of John Brueghel. Mr. Descamps says that he was born about the year 1589, being very young at the death of his father—vol. i. pag. 376; and yet, by the account of other writers, the father died in 1570, which would make it impossible for him to be born in that year of 1589, it being 19 years after his father's death.

The authors of the *Abrégé de la Vie des Peintres*, fix the birth of John Brueghel in 1575, which appears to be five years after the death of old Brueghel, and they say he died in 1642. But the Chronological Tables date his birth in 1569, one year before the death of his father; and if so, he could not have been instructed by him, though, that he was taught the rudiments of the art by his father, is affirmed by several writers.

It seems therefore most probable that he was born about the year 1560, and died in 1625, (as the Chronological Tables assert) at the age of 65; for, by that computation, the observation of his being very young when his father died, would be justifiable, and he would have been of a competent age to have received instruction from him, though he might have perfected himself under other masters.



Houbraken takes notice of a picture, three feet high, and four broad, painted by Brueghel, and speaks of it in the highest terms of praise, as being the admiration of every beholder. So great is the variety of fruits, flowers, and trees on the foreground, that the eye is perfectly bewildered; and although the proportions of the objects are but of a small size in comparison with nature, yet to the observer they appear like nature itself. Particularly a fig-tree in a large garden pot is remarkably curious; which appeared so wonderfully exact in the colouring of the stem, the branches, and the fruit of different degrees of maturity, that it seemed not the work of the pencil, but of nature. This picture was sold at Amsterdam for 2825 guilders, above 280l. sterling; the figures in it are Vertumnus and Pomona, and they were painted by Rubens.

In the gallery of the Archiepiscopal Palace at Milan, there is a lovely landscape of this master, representing a desert, in which Giovanni Battista Crespi painted the figure of St. Jerom; and among a great number, preserved in the Ambrosian Library in that city, there is an oval picture of the Virgin, painted by Rubens, which is encompassed with a garland of flowers admirably painted by Brueghel.

ABRAHAM BRUEGHEL, called the Neapolitan.

*Painted Fruit and Flowers.*

BORN IN 1672.

He was born at Antwerp, and travelled to Italy when he was very young, where he diligently applied himself to his studies, and acquired such a reputation, that his works were eagerly sought for, and purchased at large prices, not only at Rome, but also at Naples, and other parts of Italy. And it was allowed by the most able judges, that he had improved himself more at Rome than any other artists of his own country.

He constantly made nature his model; his objects are represented with elegance and truth, with a warm and natural colouring, with a broad and free touch, the genuine mark of a ready and expert hand; and his works are ranked among those of the most admired painters.

He acquired a considerable fortune by his profession; but unhappily confiding it to the care of a merchant who proved dishonest, he lost his whole substance, and lost also his life, by a continual grief for his misfortune.

CHARLES LE BRUN, CHEVALIER.

*Painted History and Portrait.*

DIED 1690, AGED 71.

This truly great painter was born at Paris, in 1619, and was placed as a disciple with Vouet, when he had only arrived at his eleventh year; but he finished his studies at Rome, where he spent six years in making proper observations on the antique statues, and the best paintings, and gradually established a reputation equal to the greatest of the modern artists.

He

He had a most extensive genius, a fruitful and ready invention, a very great knowledge of nature; and knew how to give a proper expression to every character. He always had an high opinion of the taste of design peculiar to the Roman school, although he did not imitate that taste; but in his style and manner seemed rather to follow the gusto of Annibal Caracci. His attitudes are well chosen, natural, and expressive, and his draperies agreeable, though with any great variety in the folds.

The manner of colouring which he acquired in the school of Vouet, he never could wholly shake off, not having allowed himself sufficient time to visit Venice, to study the beautiful tints of the Venetian artists; and therefore he always retained those that were too general. In regard to his lights and shadows, they were often not happily distributed; and he certainly was indiscreet in not making the foregrounds of many of his pictures sufficiently brown or dark, by which means most of his works have an effect, not equal to the dignity of his design.

Le Brun shewed abundance of grandeur in the disposition of his subject; in all his compositions he had a particular attention to express the passions of the soul agreeably to nature, and was an exact observer of the costume; yet his figures frequently are too short, and there is too much sameness in his expression, his draperies, and his attitudes. His pencil is light and mellow, but his local colours are censured by De Piles, as being very indifferent; and indeed, through his whole pictures, one tint seems to predominate too much, except in some few of his most capital performances. It is observed of him, that the airs of his heads are almost always the same, though they are well chosen, and often graceful, and full of elegance, and that his last works are his best.

His distinguished merit procured him the favour of Louis XIV. who appointed him principal painter, conferred on him the order of St. Michael, and frequently honoured Le Brun with his presence while he was at work on the Battles of Alexander. Those battles, which are so universally known and admired, are sufficient to convey a proper idea of his extraordinary abilities, and of the grandeur of his composition and design. But though the expression of those paintings is strong, the attitudes happy, and the draperies well set, yet it must be confessed that the colouring wants warmth, and by no means corresponds with the nobleness or the dignity of the design.

BRUSASORCI. Vid. RICCIO.

ROGER of BRUSSELS. Vid. VANDER WEYDE.

BUONAMICO BUFFALMACCO.

*Painted History.*

DIED 1340, AGED 78.

He was born at Florence, in 1262; and having been for some years the disciple of Andrea Taffi, was allowed to be very ingenious in his compositions. He had a singular



talent for droll humour, and is remarkable for being the first who advised the use of a label drawn from the mouth of a figure, to represent that figure as speaking, though sentences wrote over the heads of figures had been before practised by Cimabue.

Vafari, among many instances of the drollery of this painter, tells us, that being engaged to paint a picture of a Madonna and Bambino, in fresco, for a citizen in Florence, his employer disputed the payment when the painting was finished; but Buffalmacco, without seeming any way dissatisfied, went away, and prepared some water-colours, with which, very early the next morning, he effaced the Bambino, and painted a young bear in its stead, on the lap of the Virgin; which excited so much ridicule against the employer, that he supplicated earnestly to have the work restored to its original condition; and, when he had paid the stipulated sum, Buffalmacco washed away the additional bear with a wet sponge.

Being consulted by one Bruno a painter, his particular friend, how he might give more expression to his figures, Buffalmacco told him, that nothing more need be done, than to make the words come out of their mouths. The advice was ludicrously intended, but it was seriously understood by Bruno, who directly put it in practice; and that ridiculous contrivance was introduced by the German painters in all their gothic compositions of that time. We also find that low species of wit or humour subsist even to this day, particularly in the political designs of modern artists in our own country, as well as among the Dutch.

#### GIULIANO BUGIARDINI.

*Painted History and Portrait.*

DIED 1556, AGED 75.

He was born at Florence, in 1481; and having received some instruction from Bertoldo, a sculptor, he was indebted to Michael Angelo Buonaroti for his further improvement, as he was exceedingly beloved by that celebrated artist.

Some of his works were well esteemed, but his taste of design and composition was very imperfect; he was incorrect in his drawing, and apt to express the muscular parts of the human body too hard; and beside that imperfection, his colouring was dry and disagreeable.

#### JACOP BUNEL.

*Painted History.*

BORN IN 1558.

He was born at Blois, and became the disciple of Frederick Zuccherro. He painted with great reputation at Rome and Paris; and in the church of the Augustines, in the latter city, he painted a Descent of the Holy Ghost, which Nicolo Pouffin, who was incontestably a judge of merit, did not scruple to prefer to all the paintings in that city.

## JOHN VAN BUNNIK.

*Painted History and Portrait.*

DIED 1727, AGED 73.

He was born at Utrecht, in 1654, and was a disciple of Herman Sachtleven; and continued under the direction of that master till he proved a considerable artist. When he had followed his profession for some years, he associated with Gerard Hoet, and painted several pictures in conjunction with him; but being desirous to gain more knowledge, and enlarge his ideas, he determined on a journey to Rome.

In his passage through Genoa, he commenced an acquaintance with Peter Molyn, called Tempesta, which detained him there for some time, and he painted several pictures that gained him very great credit; and, on his arrival at Rome, he was introduced to Carlo Maratti and Abraham Genoels, from whose works and instructive conversation he obtained abundance of improvement.

Having at length completed his studies, and confirmed his hand, he resolved to return to his own country; but, passing through Modena, the Duke accidentally saw some of the performances of Bunnik, and admired them so much, that he engaged that artist in his service, with an allowance of an honourable pension, and retained him for eight years at his Court; where Bunnik left memorable proofs of his genius and execution.

He designed well, disposed his figures with elegance and propriety, and was correct in his outline.

## JACOB VAN BUNNIK.

*Painted Battles.*

DIED 1725.

He was the brother and disciple of John; and being possessed of a ready genius, which he cultivated with great application, he became an excellent master. His principal improvement was derived from his having travelled with his brother through most parts of Italy; he had the same opportunities of forming his taste, and had discretion also to direct him in making a proper use of them.

The subjects which he always painted were battles, and in those he distinguished himself eminently; but, although in his choice of subjects he differed from the taste of his brother, yet, in the manner of his handling and colouring, he resembled him entirely.

## BERNARDO BUONTALENTI, called GIRANDOLE.

*Painted History and Portrait in Miniature.*

DIED 1608, AGED 61.

This master learned correctness of design, and the knowledge of colouring, from Salvati, Bronzino, and Vasari; but the art of painting in miniature he acquired from Julio Clovio.

His



His works were very soon the objects of public admiration, not only for the beauty of the colouring, but also for a certain dignity of expression in his Madonna's, as well as in his portraits.

But, beside his merit as a painter, he was exceedingly approved of as a statuary and an architect. He was born at Florence, in 1547.

PIETRO BUONACCORSI. Vid. PIERINO DEL VAGA.

---

## C.

ADRIAN VANDER CABEL, or KABEL.

*Painted Landscape, Sea-ports, and Cattle.*

DIED 1695, AGED 60.

HE was born at Ryswick, in 1631, and was placed as a disciple with John Van Goyen, by whose precepts and example he made a progress that appeared remarkably rapid, and continued under his direction, till he was qualified to appear with credit in his profession. He studied every object after nature, and designed the figures, animals, and buildings, as well as the views of sea-ports and landscapes, before he inserted any of them in his compositions.

According to Houbraken, his name was originally Vander Touw, but altered by Van Goyen to the name of Vander Cabel, by which he is now universally known. In his designing animals and figures, he formed his taste on that of Castiglione; but in landscape he made the style of Salvator Rosa his model. His manner is great, and very much in the *goût* of the Italian school. The touchings of his trees are excellent; his figures and animals are extremely correct, and marked with such a spirit, as must always afford pleasure to a judicious eye. But all his pictures are not of an equal degree of merit, some of them being more negligently executed than others; though the freedom of his hand, and the firm touch of his pencil, appears in every one of his compositions.

In his colouring he was solicitous to imitate the Caracci and Mola; but he indulged himself too much in painting with a dark and deep brown tone of colouring, which frequently destroys the beauty of his design and composition.

PAOLO

## PAOLO CAGLIARI, called PAOLO VERONESE.

*Painted History.*

DIED 1588, AGED 58.

This great master was born at Verona, in \*1530, and was a disciple of Antonio Badile his uncle. He studied and imitated nature; and among all the eminent artists of his time, he attached himself to the manner of Titian with the strictest attention. He seems, however, to have neglected the antique, and to have known but little of the true principles of the chiaro-scuro, though in several of his works he seems happily to have hit upon it from the dictates and guidance of his own genius.

His taste was better adapted to large than to small compositions; and although in the latter his merit, in respect of colouring and design, was sufficiently evident, yet in the former he displayed all the fire of his imagination, and the fertility as well as the magnificence of his invention. In most of his large works, he was either the associate or the competitor of Tintoretto; nor was the pre-eminence of the one or the other entirely determined; for, though Tintoretto was allowed to have imitated nature with a superior degree of force and vivacity, and with more truth of colour, in an incomparable manner; yet Veronese was acknowledged to have a finer invention, more grace in the airs and countenances of his figures, more dignity in his characters in general, and more universal elegance.

His composition is peculiarly grand; his designs are noble; and he executed them agreeably, with abundance of truth and spirit; but some judicious writers think that there is an apparent want of delicacy in his expressions, either of the subject in general, or of the passions in particular, although they were taken from nature.

The draperies of his figures are modern, designed after the fashions of his time, or the modes of those eastern people who resorted to Venice; but yet those draperies are grand, rich, lively, and diversified; and Sandrart observes, that, in the distribution of the folds, he very much adhered to somewhat of the manner of Albert Durer, whose designs he had studied in his youth. The airs of his heads are often graceful; but the feet of his figures and the outlines of the naked are generally incorrect, nor are his attitudes always well chosen. However, we may observe in his works a lively imagination, a very fertile invention, a light and pleasing pencil, and a firm as well as a spirited execution.

He painted a great number of pictures; and although his predominant passion was the love of fame and glory, yet in many of his paintings he shewed too great a degree of negligence; adapting the composition, as well as the finishing, to the persons by whom he was employed, or the places for which he worked; and giving them a greater or less

Q

proportion

\* De Piles dates the birth of Paolo Cagliari, in 1537, and his death in 1588, and says he died 58 years old, which must be an error; for by those dates he could have died only at the age of 51. Also, in the *Abrégé de la Vie des Peintres*, there is a like mistake; for it is there said, that Paolo was born in 1532, and died in 1588, being 53; though, allowing those dates, he could be only 56. But as most writers agree that he was 58 when he died, and the year of his death inscribed on his monument being 1588, he must have been born in 1530.



proportion of merit, according to the dignity or importance of his employers. His designs for the altars of the principal churches, or for the ornaments of princely palaces, were as elegant and as perfect as it was possible for him to make them; but for private persons, or chapels, the pictures which he painted were not only inferior to other productions of his own pencil, but to several other artists who were in no competition with him.

The pictures of Veronese shewed a good understanding of the local colours, and his carnations are natural; yet they are not so fresh as those of Titian, nor are they so vigorous and sanguine as those of Tintoretto; but there is a charming harmony in his colouring, particularly in his draperies, which are brilliant and magnificent.

It was a considerable disadvantage to him that he had not been more conversant with the antique; for when he went to Rome in the train of the procurator Grimani (ambassador from Venice to the Pope), by only having that opportunity of seeing the works of Raphael, and Michael Angelo Buonaroti, a perceptible improvement in his style was observed at his return to Venice, and his reputation was so highly raised, that the honour of knighthood was conferred on him by the Doge.

Whenever his subject would admit of architecture, he appeared always attentive to introduce it, in a style that is truly grand, so as to add both beauty and richness to his design; and those embellishments of architecture were generally painted by his brother Benedetto, in an admirable taste.

The most capital performance of this master is the Marriage at Cana, which is now in the refectory of the Convent of St. George, at Venice; in which Sandrart says, there are a hundred and fifty heads, if not more. And an exceeding fine picture, of his hand, is at Pesaro, representing the calling of St. Andrew to the Apostleship.

The procurators of St. Mark proposed a premium of a large gold chain, for the best picture painted by six eminent artists; which were, Giuseppe Salviati, Battista Franco, Schiavone, Zelotti, Frafina, and Paolo Veronese. The persons appointed to be judges were Titian and Sansovino; and the honour of superiority was determined in favour of Paolo, who was so proud of the victory, that he usually wore that gold chain in public as a mark of distinction.

It seems highly probable, that many pictures which are ascribed to Paolo Veronese are not really of his hand, as they appear more rough than his genuine works, and want that union and harmony for which he is so deservedly famous; but they may, perhaps, be by his brother Benedetto, or his son Carletto Cagliari, since both of them imitated the manner of Paolo.

#### CARLETTO CAGLIARI.

*Painted History.*

DIED 1596, AGED 26.

He was the son of Paolo, born at Venice, in 1570, and gave early proofs of a lively and strong genius. By the care and instruction of his father, he produced some extraordinary performances

performances that gained him a very high reputation, when he was only eighteen years of age; and it was imagined that he would have been at least equal, if not superior to his father, if he had lived some few years longer. But by incessant application to his profession, he impaired his constitution, which from his infancy had been tender, and he died of an impostumation in his breast.

He was employéd, as well as his brother Gabriel, to finish several works which were left imperfect by their father; and those pictures which were of their own design and execution, are frequently ascribed to Paolo; nor are some of the best of them easily distinguished from the performances of that great master.

#### GABRIEL CAGLIARI.

*Painted History and Portrait.*

DIED 1631, AGED 63.

This painter was also a son of Paolo, born at Venice in 1568; but he had not a very promising genius, and turned his attention principally to commerce, though at intervals, when unemployed in mercantile affairs, he employed himself in painting historical pictures and portraits, but more especially the latter, of which he finished a considerable number.

#### BENEDETTO CAGLIARI.

*Painted Architecture.*

DIED 1598, AGED 60.

This master was the brother of Paolo Veronese, born at Verona, in 1538. He painted in much the same style and manner of his brother; but his peculiar excellence consisted in painting architecture, with which he enriched the compositions of Paolo.

He was extremely laborious, and remarkably unambitious of distinguishing himself, so that his noblest performances are blended with the works of his brother. However, there are many of his paintings in Venice, designed and executed with his own hand, which are truly excellent and worthy of admiration.

#### CAGNACCI. Vid. GUIDO CAGNACCI.

#### FRANCESCO CAIRO, called CAVALIÈRE DEL CAIRO.

*Painted History and Portrait.*

DIED 1674, AGED 76.

He was born at Milan, in 1598, and instructed in the art of painting by Morazzone, whose style he for some time adopted; but he altered that manner after he had perfected his studies at Rome, having there learned to compose with judgment, to design in an elevated style, and to give correctness, grace, and harmony, to his compositions.



However, he was desirous to accomplish himself still more, by studying the excellencies of the Venetian school, and copying the works of the famous masters in that city; by which method he acquired a strong and lively manner of colouring, and such a pencil as hath occasioned several of his pictures to be accounted of the hand of Titian, or Paolo Veronese; and particularly his portraits, which have strong life, and true nature.

He had three different manners of painting, the Milanese, the Roman, and Venetian; and that extraordinary variety enabled him to recommend himself so effectually to all the lovers of the art, that he was universally applauded and employed.

The Duke of Savoy, Victor Amadeus I. having been made acquainted with the merit of Cairo, invited him to his court, allowed him an honourable pension, conferred on him the order of knighthood, and gave him one of the favourite ladies of the court for a wife.

In a chapel belonging to the church of the barefooted Carmelites at Venice, there is a picture of St. Theresa by this master, which is much admired. The colouring is extremely agreeable, and the expression remarkably good, though it is not free from some small incorrectness. And, in a chapel of the Chartreux at Pavia, there is a picture representing the Virgin, St. Catherine of Siena, and another Saint, painted by Cairo, which is excellently designed, and very beautifully coloured, in a style that resembles the colouring of Rubens.

#### CALABRESE. Vid. PRETI.

#### GIACINTO CALANDRUCCHI.

*Painted History and Portrait.*

DIED 1707.

He was a disciple of Carlo Maratti; and after some years of study and practice under the direction of that great painter, he became an artist of considerable eminence, and performed several noble works in the churches, convents, and chapels at Rome.

His invention was ready, his style of composition like that of Maratti; his pencil was free, firm, and delicate, his touch light, and in the tints of his colouring he very happily imitated the manner of his illustrious master.

#### JOHN CALCAR, or KALKAR.

*Painted History and Portrait.*

DIED 1546, AGED 47.

He was born at Calcar, a city of Cleves, in 1499, and hath rendered his name famous through all Italy. He was the principal disciple of Titian; and by the admirable example and precepts of that accomplished master, he made such a progress, that several of his designs and paintings have been accounted, by very sufficient judges, the work of Titian's own hand. Even Goltzius himself, when he was at Naples, and with admiration examined many

many portraits painted by Calcar, pronounced them to be by Titian; nor could he be undeceived till he saw the name of Calcar inscribed on others, which were equally beautiful and excellent. It is also affirmed by Sandrart, that he imitated the works of Raphael with such delicate exactness, that many of his paintings in that style have been esteemed the work of Raphael himself.

Vafari, who knew him at Naples, says, it is impossible to observe in the works of this master the smallest traces of the Flemish taste. He designed all the heads for the works of Vafari, and the anatomical figures in the works of Vessalius.

Rubens possessed a most capital picture of this master's hand. It was a Nativity, excellently composed, in which the light proceeded from the Infant. - After the death of Rubens, it was purchased by Sandrart, and by him sold to the Emperor Ferdinand, who prized it exceedingly.

#### LUCA CALIAVARI.

*Painted Sea-ports, Landscapes, and Views of Rome.*

DIED 1715, AGED 50.

He was born at Udino, in 1665, and acquired his whole skill by studying and copying the works of several painters who were very eminent; but he was not by any particular master instructed in the art of painting.

The subjects which he chose, were sea-ports and landscapes, embellished with a variety of elegant figures, and especially views about Rome and Venice, which he designed and executed with truth, nature, elegance, and abundance of merit.

He published a volume of his perspective views of Venice, etched with aquafortis, which are a sufficient proof of his taste and abilities.

#### DENIS CALVART.

*Painted History and Landscape.*

DIED 1619, AGED 64.

He was born at Antwerp, in 1555, and at first employed himself in painting landscapes, having accustomed himself to retire to groves and fields, to study such scenes and objects after nature, as might be useful to him in that branch of his profession. But being desirous to obtain a better manner of designing figures, to adorn his landscapes, he determined to travel to Italy.

In his journey he stopped at Bologna, where he unexpectedly met with many inducements to detain him in that city for some time; and became the disciple of Prospero Fontana, who had every qualification requisite for the improvement of his pupils, as well by his precepts as his performances.

In such a situation Calvart applied himself diligently to his studies, not only carefully examining, but also copying the works of Correggio and Parmigiano; and when he afterwards



afterwards quitted the school of Fontana, he placed himself with Lorenzo Sabattini, with whom he travelled to Rome, where he perfected himself in design, in perspective, architecture, and anatomy.

He acquired an excellent manner of penciling, by endeavouring to imitate those great masters which he had chosen for his models; and so far divested himself of the Flemish taste, that his compositions appeared more like the productions of an Italian artist, than of one born in the Low Countries. His figures were well disposed, and grouped without confusion; his draperies were judiciously cast, his touch was delicate, and the tone of his colouring exceedingly pleasing.

At his return from Rome to Bologna, which city he now considered as the place of his nativity, he there opened an academy; and his extraordinary merit procured him a large number of disciples, among whom were some of the first rank for genius; and he derived the highest honour from his having been the instructor of Guido, Albano, and Domenichino, as well as of several other excellent painters.

In the Palazzo Ranuzzi, at Bologna, there is a fine picture by Calvart, representing two Hermits, which is correctly designed, beautifully coloured, and delicately penciled; and in the Pembroke Collection, at Wilton, there is a Nativity painted by that master.

#### ANTONIO CALZA.

*Painted Landscape and Battles.*

BORN IN 1653.

He was born at Verona, and became a disciple of the celebrated Carlo Cignani, at Bologna; but after his return to his own country, having seen some of the battle-pieces of Borgognone, he was so charmed with his manner, that he determined to visit him at Rome.

He went thither accordingly, and with inexpressible care and delight copied the works of that great master; and had the happiness of receiving additional improvement from the instructions which were afforded him by that admirable artist.

From thenceforward he devoted himself to paint battles, and landscape; the former in the style of Borgognone; and in the latter he imitated successfully the taste and manner of Gaspar Pouffin.

#### ANDREA CAMASSEI, or CAMACE.

*Painted History and Landscape.*

DIED 1657.

He was born at Bevagna, and at first learned the principles of design and colouring from Domenichino; but afterwards he studied in the school of Andrea Sacchi, and proved a very great painter.

He

He was employed in St. Peter's at Rome, at also at St. John Lateran; and his works are extremely admired for the sweetness of his colouring, the elegance of his thoughts and design, and likewise for the delicacy of his pencil. Sandrart laments that the world was deprived of so promising a genius, in the very bloom of life, when his reputation was daily advancing.

At St. John Lateran are to be seen, the Battle of Constantine and Maxentius, and the Triumph of Constantine, which are noble and grand compositions; and they afford sufficient proofs of the happiness of his invention, and the correctness of his execution. Also at Wilton, the seat of the Earl of Pembroke, there is a picture of Venus with the Graces, said to be by the hand of Camassei.

GALEAZZO CAMPI, or CAMPO.

*Painted History and Portrait.*

DIED 1536.

He was born at Cremona; and the best evidence of the genius and skill of this artist, is the portrait of himself, painted by his own hand, and at present placed in the gallery of painters at Florence, which is described by the editors of the Musæum Florentinum as a performance of extraordinary merit.

By those who have examined that picture with a judicious and critical observation, it is described as being designed in a more elegant style, with a much bolder relief, and a greater knowledge of the chiaro-scuro, than any of his other works, which are still to be seen in Cremona and Ferrara.

BERNARDINO CAMPI, or CAMPO.

*Painted History.*

DIED 1584, AGED 62.

He was born at Cremona, in 1522, and successively became the disciple of Julio Campi and Hippolito Costa. The principal works of this master are at Milan, where several of his compositions are to be seen, and they are in very great esteem. Particularly, there is a picture of St. John in the Wilderness, preserved in the Ambrosian Library, which is mentioned with great honour to the artist, and accounted to be extremely well executed.

DIRK THEODORE RAPHAEL CAMPHUYSEN.

*Painted Landscapes, Cattle, and Moonlights.*

BORN IN 1586.

He was born at Gorcum, and learned the art of painting from Diederick Govertze; and by a studious application to it, he very soon not only equalled, but far surpassed his master. He



He had an uncommon genius, and studied nature with care, judgment, and assiduity. His subjects were landscapes, mostly small, with ruinous buildings, huts of peasants, or views of villages on the banks of rivers, with boats and hoys, and generally he represented them by moonlight. His pencil is remarkably tender and soft, his colouring true nature and very transparent; and his expertness in perspective is seen in the proportional distances of his objects, which are excellently contrived, and have a surprising degree of nature and truth.

As he left off painting at an age when others are scarcely qualified to commence artists, few of his works are to be met with, and they bring considerable prices, as they cannot but give pleasure to the eye of every observer. He painted his pictures with a thin body of colour, but they are handled with singular neatness and spirit.

He practised in his profession only till he was eighteen years of age; and being then recommended as a tutor to the sons of the Lord of Nieupoort, he undertook the employment, and discharged it with so much credit, that he was appointed secretary to that Nobleman.

He excelled in drawing with a pen; and the designs which he finished in that manner are exceedingly valued.

One of his best performances, being a view of a village on the bank of a river, with vessels passing and repassing by moonlight, is in the possession of the author of this book, and it justifies all that can be said in his commendation.

#### LUDOVICO CANGIAGIO, or CAMBIASI.

*Painted History.*

DIED 1585, AGED 58.

He was born at Oneglia near Genoa, in 1527, and became one of the most eminent of the Genoese painters. His manner was genteel and spirited; his works at Genoa are very numerous, and he was employed by the King of Spain to adorn part of the Escorial.

It is remarked of him, that he was not only a most expeditious and rapid painter, but also that he worked equally well with both hands; and by that unusual power he executed more designs; and finished more grand works with his own pencil, in a much shorter time, than most other artists could do, with several assistants.

It is mentioned as a memorable circumstance in the life of this master, that, at the age of seventeen, he was employed to assist in painting the front of an elegant house, in fresco; and at his entering on the work, the other artists, who were Florentines, were already on the scaffold. When they at first observed the youthful appearance of Cangiagio, they concluded he could be nothing more than a grinder of colours; and therefore, as soon as he took up the palette and pencils, they determined to prevent him from using them, being apprehensive that he would spoil the work: but after a very few strokes of his pencil, they had reason to be of a very different opinion, and freely acknowledged their own mistake, and his uncommon abilities.

Cangiagio had three different manners at different periods of his life. His first was gigantic, and not natural: in his second, he seemed to be conscious of his own imperfection, and therefore consulted nature with greater attention, and digested his thoughts in sketches, before he began to paint; this was his best style: the third was distinguished by a more rapid and expeditious manner of penciling, which he adopted to provide more amply for the support of his family, and had a great deal of the mannerist.

In the Royal Collection at Paris there is a Sleeping Cupid, as large as life, and likewise Judith with her Attendant, which were painted by Cangiagio, and are an honour to that master. And in the Pembroke Collection, at Wilton, is a picture, reputed the work of Cangiagio, representing Christ bearing his Cross.

#### PETER CANDITO, or DE WITTE.

*Painted History, Portrait, and Hermits.*

BORN IN 1548.

The real name of this master was de Witte (or White), although Sandrart calls him by the name of Candito, as also does De Piles, on account of that name being inscribed on some of the prints engraved after the designs of this artist. Some authors affirm that he was born at Munich; but Descamps asserts, that he was born at Bruges, in Flanders, in 1548, although he probably might have resided for several years at Munich, and perhaps have died there.

He painted with equal success in fresco and in oil, and had an excellent genius for modelling. He worked in conjunction with Vasari at the Pope's Palace in Rome, and was also employed at Florence by the Grand Duke; in both places affording competent proofs of his skill, and gaining reputation; till at last he was taken into the service of the Elector Maximilian of Bavaria, and spent the remainder of his life in the Court of that Prince.

Several prints are published by Sadeler, after his designs and paintings; particularly the Hermits, and the Four Doctors of the Church.

#### DOMENICO MARIA CANUTI.

*Painted History.*

DIED 1678, AGED 55.

He was born at Bologna, in 1623, and had no other instructor in the art of painting, but nature, assisted by a happy genius. Even Guido could not forbear admiring the product of this master's fine imagination, and very frequently commended the judgment and taste that were visible in his compositions.

He was employed in many magnificent works at Rome and Bologna, which are still beheld with universal esteem.



CAPPUTTINO. Vid. GALANTINI.

ANNIBAL CARACCI.

*Painted History, Portrait, and Landscape.*

DIED 1609, AGED 49.

By the concurrent testimony of most writers, this illustrious artist was born at Bologna, in \*1560, and was a disciple of Ludovico Caracci, his cousin-german; from whom he imbibed not only the best principles of the art of painting, but also a warm ambition to arrive at the utmost perfection in every branch of it. And for that purpose he studied the works of Titian, Tintoretto, and Paolo Veronese, at Venice, and copied them with the most accurate caré.

His early performances at Bologna afforded manifest proofs of an extensive genius; they surprised the ablest artists of his time, and raised a general expectation of that excellence at which he afterwards arrived.

As the fame of the Caracci's had extended itself to Rome, Annibal was invited thither by the Cardinal Farnese, and employed to paint that gallery which is so well known through all Europe. It will be for ever the glory of Annibal, but it must likewise be the eternal disgrace of his employer, who rewarded such eminent talents, and the labour of ten † years (as Sandrart affirms), so meanly and so unworthily. For that wealthy ecclesiastic, influenced by the sordid advice of his favourite dependant Don Gio, presented the painter with only five hundred crowns, for a work which richly merited more than as many thousands.

He went with singular satisfaction to Rome, as he had for a long time desired to see the antique statues, the basso-relievo's, and also the compositions of Raphael. And the observations he made in that city, induced him to change his Bolognian manner, which had very much of Correggio in it, to assume one that was indeed more learned, but more dry and less natural, as well in design as colouring.

It is observed that the manner of all the Caracci's is the same; the only difference that can be perceived among them, seems to arise from their diversity of temper and disposition. Annibal had more fire, more boldness, and singularity of thought, than the two others; and his designs were more profound, his expressions more lively, and his execution more firm.

His genius was better adapted to paint poetical and profane subjects than sacred; though, when he attempted the latter, he generally succeeded. His taste of composition and design was considerably promoted by his studies at Rome, as may be evident from the  
Farnesian

\* Sandrart says that Annibal Caracci was born in 1555, and died in 1609, aged 54, which seems to be an error; for Agostino, who was his elder brother, was not born till 1558; and it was Ludovico who was born in 1555.

† The authors of the *Abrégé de la Vie des Peintres* allow Annibal to have been but eight years at work on the Paintings of the Farnesian Gallery; but Sandrart says he was ten.

Farnesian gallery; and although it must be confessed that the design is loaded, yet that load hath so much of elegance and learning, that it often pleases even those whose critical judgment prevents them from approving it.

His manner shews a mixture of the antique, of nature, and of the manner of Michael Angelo Buonaroti. He forsook that of Bologna, and adopted the Roman manner entirely; the former was soft and mellow; and the latter more exact in design, but it was less delicate in the colouring; so that the penciling in the last works of Annibal, is neither so tender nor so agreeable as in his first.

He had an admirable genius for landscape; the forms of his trees are truly fine; and in all his objects after nature, there is a character that distinguishes them strongly. He seems, however, not well to have understood the principles and doctrine of the *chiaroscuro*, nor are his local colours commendable; but, upon the whole, no painter seems to have been more universal, more easy, more certain in every thing he did, nor more generally approved, than Annibal.

In the gallery at Munich are two pictures of this master, for each of which (according to Mißon) Maximilian I. Elector of Bavaria paid forty thousand guilders. And, at Loretto, is preserved a picture painted by Annibal, representing the Birth of the Virgin, which is excessively beautiful.

#### LUDOVICO CARACCI.

*Painted History, Landscape, and Portrait.*

DIED 1619, AGED 64.

He was born at Bologna, in 1555, and became a disciple of Prospero Fontana; but he rose that high degree of reputation which he possessed, by studying the works of Titian, Tintoretto, and Paola Veronese, at Venice; of Passignano and Andrea del Sarto, at Florence; of Julio Romano, at Mantua; and of Parmigiano and Correggio, at Parma. But above all those masters he admired Correggio, and always endeavoured to imitate his manner.

He is deemed to have less fire in his compositions than Annibal or Agostino; but to surpass them in grace, grandeur, and sweetness. In religious subjects particularly, he excelled them both; and after the manner of his favourite Correggio, he gave a wonderful grace to his Madonna's. Simplicity and elegance distinguished all his designs; his touch was lively, his expression good; the airs of his heads are graceful; his figures are marked with a fine outline; and his composition is often sublime.

In conjunction with Agostino and Annibal, he laid the foundation of that school which has been so highly celebrated, and even to this time distinguished by the title of the Academy of the Caracci's; and thither (as De Piles and other writers report) all the young students, who gave great hopes of their becoming masters, resorted, to be instructed in the true principles of painting.



The Caracci taught freely those things that were proportionable to the talents and qualifications of their disciples. They established well-chosen models of men and women; and Ludovico collected at Rome a number of fine casts from the best figures, and some antique statues and curious basso-relievo's, which he conveyed to Bologna. They procured the most capital designs of the great masters; they purchased instructive books on all subjects relative to the art; and had the assistance of a very noted anatomist, Anthony de la Tour, who taught the disciples whatever might be necessary to be known, relative to the knitting of the bones, and the insertion of the muscles. So that young men were excited to study there, and many spent whole days and nights in assiduous practice to improve themselves, by the antiquities and designs which were always open to their inspection.

The happy effect of this institution is sufficiently proved, from the abundance of noble disciples which were formed in that Academy; among the number of whom are Guido, Domenichino, Albano, Lanfranc, Guercino, and many others.

At Bologna, in a chapel belonging to the church of La Madonna di Galiera, there is a picture painted in fresco, by Ludovico Caracci, representing an Ecce Homo, in which Pilate is seen washing his hands. The design is excellent, the colouring extremely good, and the whole has a fine effect. In the church of St. Leonardo, the grand altar-piece is of the hand of this master. The subject is the Martyrdom of St. Ursula and St. Leonardo; and it is a noble and grand composition, consisting of a number of figures in good attitudes, grouped with singular skill, and adorned with elegant draperies; the heads and hands being correctly designed, and in a good taste. But it is grown dark by time, as most of the paintings of Ludovico are at this day, which greatly diminishes the effect. Likewise, in the same \* city is a most capital picture of St. John the Baptist, painted by this master. The dignity that appears in the whole figure is astonishing; it commands reverence, attention, and love; and the countenance looks inspiration. The graceful air and attitude, as well as the union of simplicity and dignity in the character, are heightened by the judicious mixture of strength and softness in the colouring.

There are also many other pictures in Bologna of his hand, which are confessedly excellent; particularly a Transfiguration, and the Conversion of St. Paul; and a great number are in the churches and religious communities in all parts of Lombardy.

#### AGOSTINO CARACCI.

*Painted History and Portrait.*

DIED 1602, AGED 44.

This eminent artist was born at Bologna, in 1558. He was the elder brother of Annibal, and the disciple of Ludovico, and in many respects was not inferior to either. At first he studied painting in the school of Prospero Fontana, and afterwards became the  
disciple

\* Vid. Letters from the East.

disciple of Passerotti; but it was under the direction of Ludovico he acquired that taste and knowledge by which he rendered himself considerable.

As well in the disposition as in the execution of the memorable Farnesian gallery, he assisted Annibal; but he had not the assiduity of his brother, and devoted a great deal of time to engraving, in which he was so excellent, that his etchings were almost as much valued as his paintings.

There are but few of his pictures to be met with; and it is thought that several of those which he did finish, pass for the work of his brother Annibal. One of the most celebrated pictures of this master, is the Communion of St. Jerom, at the Chartreux in Bologna, which he executed after his return from studying at Venice: it is designed and composed in a grand style; the draperies of the figures are broad and elegant; and in the heads there is a noble character. But, although abundance of merit appears through the whole composition, it cannot stand in competition with the famous picture, painted by Domenichino, of the same subject. Another of his designs is at Parma, in the Duke's Palace; which, by the death of Agostino, was left imperfect and unfinished. And it was so highly esteemed by the Duke, that he never would permit any other painter to work upon it, because he accounted it impossible to find a master equal to such an undertaking.

ANTONIO CARACCI, called IL GOBBO.

*Painted History, Landscape, and Birds.*

DIED 1618, AGED 35.

He was the natural son of Agostino, born at Bologna, in 1583; and having been carefully instructed by Annibal in the art of painting, he appeared to have a lively and promising genius; and even in the few things which he painted, he gave such evident tokens of a very enlarged capacity, that the shortness of his life has been exceedingly regretted.

In all his compositions he displayed a very excellent taste; and in those pictures which he finished, he shewed the spirited touch and penciling, as well as the beautiful expression, of the admired Annibal. And if a judgment might be formed of his talents, by those fresco paintings with which he enriched the three chapels belonging to the church of San Bartolomeo nell' Isola, it would seem not improbable that he might, perhaps, have even surpassed the whole family of the Caracci.

FRANCESCO CARACCI, called FRANCESCHINO.

*Painted History.*

DIED 1622, AGED 28.

He was the disciple of Ludovico Caracci; by whose precepts he proved, in a short time, an eminent designer of naked figures; and was accounted, by his master, superior  
to



to any of his fellow disciples in freedom of hand, correctness, and truth. But growing vain by the applauses he received for his acknowledged excellencies, he neglected colouring; and by that means lessened his reputation, which, by a different conduct, he might have effectually established.

CARAVAGGIO. Vid. ANGELO.

LUDOVICO CARDI, called CIGOLI, and CIVOLI.

*Painted History.*

DIED 1613, AGED 54.

This distinguished master was called Cigoli, from the castle where he was born, in 1559; and became the disciple of Alessandro Allori, though he afterwards studied Andrea del Sarto and Correggio.

He drew extremely well, and his style of designing was grand and elevated. The attitudes of his figures were natural, just, and expressive; and his outline was exceedingly correct. But notwithstanding his allowed merit, his works are readily known by some particularities, which are remarked in all his compositions; such as a multiplicity of folds in his draperies, and a peculiar form of the hair in all his figures.

At Florence he studied most accurately, not only the antique statues, but also the works of Michael Angelo Buonaroti, and Andrea del Sarto; and applied himself to learn perspective and architecture in the famous school of Bernardo Buontalenti. But having accidentally seen some of the works of Baroccio, he grew so passionately fond of the new style of that great master, that he afterwards endeavoured to imitate it; till he found that Baroccio had derived his taste and knowledge from the works of Correggio, and then he determined to seek for improvement at the fountain-head.

From thenceforward he devoted himself entirely to form his taste of colouring and design, on the principles of that celebrated genius; and as he possessed a lively imagination, joined to an acute understanding, and a judgment capable of discerning every portion of merit in the works of Correggio, it cannot appear surprising that he copied him with incredible exactness and beauty; or that, from his future performances, he should be distinguished by the name of the Florentine Correggio, which he obtained by his picture of the Martyrdom of St. Stephen.

He was employed by Pope Paul V. to paint the dome of St. Maria Maggiore at Rome; but as that work proved unequal, if not inferior, to his other productions, he seemed so utterly dissatisfied with it, that he desired to have it defaced, in order to finish it with greater beauty, and more to his own honour. Yet the Pope could not be prevailed on to permit the painting to be destroyed; and his refusal impressed so deep a melancholy on the spirits of Cigoli, that it was thought to be the principal cause of the death of that excellent artist.

In the palace of Pitti, at Florence, a noble picture of this master is preserved. The subject is a dead Christ, the Virgin, and Nicodemus. The composition, the expression, and the

the colouring, are all beautiful. The figure of the Virgin is particularly excellent, and has somewhat that appears like the taste of the Caracci; and in the same palace is an *Ecce Homo*, which is esteemed one of his finest performances.

HENRY CARRÉ.

*Painted Landscapes, Cattle, Huntings, and Conversations.*

DIED 1721, AGED 65.

According to Weyerman and Descamps, this painter was born at Amsterdam, in 1656; but according to Houbraken, and the Chronological Tables, in 1658; and was a disciple at first of Jurian Jacobsz, anburgher, as he also was afterwards of Jacques Jordaens.

Soon after his appearing in public as an artist, he found employment at the Court of Frizeland, and was appointed state painter. He adorned the palace with several fine paintings, particularly landscapes, in which he introduced huntings of the wild boar, and of other animals; in all which subjects his manner resembled that of Snyders. The principal part of his life was, however, spent at Amsterdam and the Hague, where he took uncommon pains to excel, and his works were in general esteem.

His usual subjects were landscapes, with peasants attending flocks of sheep, or herds of cattle; huntings, and sometimes conversations. He had an agreeable style of painting, and also a good manner of colouring; his figures and animals were well designed, and touched with a great deal of spirit; though many of his pictures have rather too great a degree of darkness.

MICHAEL CARRÉ.

*Painted Landscapes and Cattle.*

DIED 1728, AGED 62.

He was a younger brother of Henry Carré, born at Amsterdam, in 1666, and studied the art of painting under his brother; but, to accomplish himself in his profession, he became the disciple of Nicholas Berchem.

When he had improved his taste and his hand considerably, under that great master, he quitted him, and most unaccountably preferred the style of Vander Leew, to that of Berchem, though it had neither so much truth, beauty, nor delicacy.

For some time he followed his profession in his own country, and afterwards went to London, where he resided for several years; but he found small encouragement, undoubtedly because he changed his first agreeable manner, and persisted in another, not so acceptable to the judicious and critical taste of the English.

The disappointment urged him to return to his native city, from whence, however, he was invited to the Prussian Court, where he had a good appointment, and was very nobly paid for his work.

He



He had great readiness of hand, and a neat manner of penciling in his easel pictures; but he was by no means desirous of painting in a small size, if he could avoid it; for his inclination always led him to embellish grand salons, halls, and large apartments.

It is remarked of him, that, in his compositions of the larger size, he was fond of introducing subjects that excited terror; storms with lightning, destroying castles and towers, and tearing up trees by the roots.

CARRIERA. Vid. ROSALBA.

GIOVANNI FRANCESCO CAROTO.

*Painted History and Portrait.*

DIED 1546, AGED 76.

He was born at Verona, in 1470, and learned the first principles of painting from Liberale Veronese; but having an opportunity of seeing some of the works of Andrea Mantegna, he went to Mantua, to place himself as a disciple under that celebrated master. He there applied himself industriously to improve his genius, and acquired such a readiness in design and freedom of hand, as rendered him superior to his master; and many of his compositions were taken for the works of Andrea.

At first he delighted to paint in a small size; but those who envied his merit having asserted that he was incapable of painting in large, he confuted them by finishing a very noble design in the chapel of the Virgin at Verona, with figures as large as life, which was allowed to excel all his former works, and established his reputation.

GIOVANNI CAROTO.

*Painted History and Portrait.*

AGED 60.

He was born at Verona, and instructed in the art of painting by Giovanni Francesco Caroto, his brother, whose manner he successfully imitated; though he had not a proportionable degree of merit, to entitle him to as great a reputation.

After he had applied himself for some years to his profession, he went to Venice, in order to obtain a more perfect knowledge of colouring; and returned to Verona about the time of his brother's decease. In that city he found sufficient employment for historical subjects, as well as portraits, having painted many altar-pieces for the churches and convents, as also easel pictures for the principal nobility of his time.

He designed all the curious remains of antiquity in and near Verona, particularly the famous amphitheatre; which were afterwards engraved and published, very greatly to his honour; and before his death, he had the satisfaction to see two of his disciples ranked among the number of the most eminent artists, which were Paolo Veronese, and Anselmo Canneri.

## UGO DA CARPI.

*Painted History.*

DIED 1500.

This artist was not in any degree considerable as a painter; but he made himself remarkable by discovering the art of printing in chiaro-scuro, which he performed with two pieces of box-wood; one of which marked the outlines, and shadows, and the other impressed whatever colour he laid upon it, leaving some parts of the paper uncoloured, as masses of light. In that manner he struck off prints after several designs, and cartons of Raphael: particularly one of the Sybil, a Descent from the Cross, and the History of Simon the Sorcerer.

This art was brought to a still higher degree of perfection by Balthasar Peruzzi of Siena and Parmigiano, who published several excellent designs in that manner.

## GIROLAMO DA CARPI.

*Painted History and Portrait.*

DIED 1556, AGED 55.

This painter, who was born at Ferrara in 1501, became a disciple of Garofalo, and proved the best artist of all those who studied in that academy; but when he quitted that master, he devoted his whole time, thoughts and attention, to study the works of Correggio, and to copy them with a most critical care and observation. In that labour he spent several years at Parma, Modena, and other cities of Italy, where the best works of that exquisite painter were preserved.

He succeeded to admiration, and acquired such an excellence in the imitation of Correggio's style, and copying his pictures, that many paintings finished by him were taken for originals, and not only admired, but were eagerly purchased by the connoisseurs of that time. Nor is it improbable, that several of the paintings of Girolamo da Carpi pass at this day for the genuine work of Correggio himself.

## JULIO CARPIONE.

*Painted History, Bacchanals, Triumphs, and Sacrifices.*

DIED 1674, AGED 63.

He was born at Venice, in 1611, and was a disciple of Alessandro Varotari, called Paduanino; under whose guidance he made a remarkable proficiency, and in a surprisingly short time acquired a great reputation for design, for invention, and for a charming tint of colouring.

His genius directed him to paint in a small size, and therefore he chose subjects which admitted of a number of figures, such as Bacchanals, Sacrifices, Triumphs, &c. in which he was without a competitor.

During the life of this master, the demand for his works was extraordinary; and at this time they are exceedingly rare, and highly valued.

S

CARUCCI



## CARUCCI. Vid. PUNTORMO.

NICOLÒ CASSANA, called NICOLETTO.

*Painted History and Portrait.*

DIED 1713, AGED 54.

He was born at Venice, in 1659, and became a disciple of Giovanni Francesco Cassana, a Genoese, who had been taught the art of painting by Bernardino Strozzi.

Having the advantage of so able a director, he practised with unusual industry, and accurately studied whatever appeared most worthy of his imitation in the works of art, and likewise what was most beautiful and perfect in the works of nature.

By such an earnest application to his studies, he soon distinguished himself, not only by the beauty of his colouring, but by the gracefulness of his figures in historical compositions, as well as in portrait. The most eminent personages solicited him to enrich their cabinets with some of his performances; and were more particularly desirous to obtain their portraits, because in that branch he excelled beyond competition.

The Grand Duke of Tuscany, who was an excellent judge of merit in all professions, and as liberal an encourager of it, invited Nicoletto to his court; and he there painted the portraits of that Prince, and the Princess Violante his consort. Those performances procured him uncommon applause, as well as a noble gratuity; and he was employed and caressed by the principal Nobility of Florence.

Beside several historical subjects painted by this master, while he resided in that city, one was a very capital design. The subject of it was the Conspiracy of Catiline; it consisted of nine figures as large as life, down to the knees; and the two principal figures were represented, as with one hand joined in the presence of their companions, and in their other hand holding a cup of blood.

Some of the English Nobility, on their travels, sat to him for their portraits; which being sent to London, and highly admired, Nicoletto was invited to England, with strong assurances of a generous reception; and on his arrival he experienced the kindness, the respect, and the liberality so peculiar to the natives of that kingdom.

He had the honour of being introduced to the presence of Queen Anne, and to paint her portrait; in which he succeeded so happily, that the Queen distinguished him by many marks of favour and honour; but he had not the happiness to enjoy his good fortune for any length of time, dying in London, universally regretted, in the year 1713.

GIOVANNI AGOSTINO CASSANA, called L'ABATE CASSANA.

*Painted Beasts, Birds, Fishes, and Fruits.*

BORN IN 1664.

He was the younger brother of Nicolo, educated along with him by their father Francesco Cassana, and he finished his studies at Venice, where his brother Nicolo resided for some time.

Although

Although he composed and designed historical subjects with expertness, and with a correctness of outline equal to his brother; yet, from prudence and fraternal affection, he declined to interfere with him, and chose therefore to design and paint all sorts of animals and fruits.

In that style he arrived at a high degree of excellence, imitating nature with exactness, beauty, and truth; expressing the various plumage of his birds, and the hairs of the different animals, with such tenderness and delicacy, as rendered them estimable to all judges and lovers of the art. His works were admitted into the collections of those of the first rank, and accounted ornaments of those repositories of what is curious or valuable.

He also painted fruits of those kinds which were the most uncommon, or naturally of odd and singular colours; and such fishes as seemed worthy to excite admiration, by their unusual form, colour, or appearance.

But besides those subjects, he sometimes painted the portraits of particular persons of distinction, which he designed, coloured, and touched with the same degree of merit, that was visible in all his other performances.

At last he determined to visit Genoa, where his family had lived in esteem; and took with him several pictures which he had already finished. His intention was to display his generosity, and to appear as a person of more wealth, and of greater consequence, than he really was; and to support that character, he bestowed his pictures to several of the principal nobility of that city.

But, unhappily, he experienced no grateful return for all that prodigal munificence; he reduced himself, by that vain liberality, to the most necessitous circumstances; was deprived of the means to procure for himself even the common necessaries of life; and wasted away the remainder of his days in the bitterness of poverty, misery, and neglect.

#### JACOPO DI CASSENTINO.

*Painted History and Portrait.*

DIED 1356, AGED 80.

He was born at Cassentino, in 1276, and learned the art of painting from Taddeo Gaddi. He was considered in his time as an artist of considerable merit, as well in fresco as in distemper; and performed a great number of works in his native city, in Arezzo, and Florence; and in the year 1350, became the founder of the Florentine Academy.

The most memorable work of this master, was that which he painted in the chapel of the Academy, representing St. Luke drawing the portrait of the Virgin; in which he introduced on one side all the academicians, which were ten, and on the opposite side all their wives.

#### ANDREA DAL CASTAGNO.

*Painted History.*

DIED 1480, AGED 71.

He was born at a small village called Castagno, belonging to the territory of Tuscany, in 1409; and being deprived of his parents, was employed by his uncle to attend the herds



of cattle in the fields; but, having accidentally seen an ordinary painter at work in the country, he observed him for some time with surprise and attention, and afterwards made such efforts to imitate him, as astonished all who saw his productions.

The extraordinary genius of Andrea became at last a common topic of discourse in Florence; and so far excited the curiosity of Bernardetto de Medici, that he sent for Andrea; and perceiving that he had promising talents, he placed him under the care of the best masters who were at that time in Florence. Andrea diligently pursued his studies; devoted himself entirely to practice under the direction of his instructors; became particularly eminent in design; and in a few years made so great a progress, that he found as much employment as he could possibly execute.

He painted only in distemper and fresco, with a manner of colouring that was not very agreeable, being rather dry and hard; till he learned the secret of painting in oil from Domenico Venetiano, who had derived his knowledge of that new discovery from Antonello da Messina.

Andrea was the first of the Florentine artists who painted in oil; but, although he was in the highest degree indebted to Domenico for disclosing the secret, yet he secretly envied the merit of the man who taught him the art; and because his own works seemed to be much less admired than those of Domenico, he determined to assassinate his friend and benefactor.

He executed his design with the utmost ingratitude and treachery (for Domenico at that time lived with him, and painted in partnership with him); and he stabbed him at a corner of a street so secretly, that he escaped unobserved and unsuspected to his own house, where he composedly sat down to work; and thither Domenico was soon after conveyed, to die in the arms of his murderer. The real author of so inhuman a transaction was never discovered, till Andrea, through remorse of conscience, disclosed it on his death-bed.

He finished several considerable works at Florence, by which he gained great riches, and as great a reputation; but, when his villainous misconduct became public, his memory was ever after held in the utmost detestation.

The most noted work of this master is in the Hall of Justice at Florence, representing the execution of the Conspirators against the House of Medici.

#### BERNARD CASTELLI.

*Painted History and Portrait.*

DIED 1629, AGED 72.

This painter was born at Genoa, in 1557, and was a disciple of Andrea Semini; but he studied to imitate the style of Ludovico Cangiagio.

He was esteemed to have a commendable genius, also a good tone of colouring, and a good taste of design; but, by neglecting to study nature as carefully as he ought, his works were, in many respects, very defective. Yet he painted portraits with considerable success; and some of his compositions in the historical style are designed with a degree of

elegance, and are coloured in an agreeable manner. The picture which he painted in the church of St. Peter at Rome, representing that Apostle walking on the water, is designed in a grand style, and added greatly to his reputation.

#### VALERIO CASTELLI.

*Painted History and Battles.*

DIED 1659, AGED 44.

He was born at Genoa, in 1625, and studied in the school of Domenico Fiasella; but he owed his principal knowledge in the art of painting, to the studies he made at Milan and Parma, after the works of the most celebrated masters, by which he improved his taste of design, composition, and colouring.

The merit of Valerio was immediately distinguished, as soon as his works became known; and he acquired such a reputation for drawing, colouring, and the elegant turn of his figures, as placed him in a rank far superior to his father.

His most favourite subjects were battles, which he composed with spirit, and executed them with so pleasing a variety, and so great freedom of hand, as gained him universal applause. His horses are admirably drawn, thrown into attitudes that are natural and becoming, full of motion, action, and life. In that style of painting he shewed all the fire of Tintoretto, united with the fine taste of composition of Paolo Veronese.

The works of this master are not very frequent; but they are deservedly held in very high esteem.

As to historical subjects, which he frequently painted, he shewed a great deal of merit in his easel pictures, as well as in several that were truly grand. In the great style, the cupola of the church of the Annunciation at Genoa is entirely painted by his hand; and it is described as a very noble composition, in which appears an excellence of invention, expression, and design. And at Florence, in the Palace of the Grand Duke, there is a noble painting, of which the subject is the Rape of the Sabines, by this master. The composition is full of fire, the figures are well grouped, and the colouring has abundance of force, by a strong opposition of light and shadow. However, the design is not very correct; the hands of the figures are too small; and, in general, there appears too much of the mannerist, as well in the colouring as the design.

At Wilton, in the collection of the Earl of Pembroke, a picture representing Christ taken down from the Cross, is by Valerio Castelli; and it is believed that a greater number of the easel pictures are in the collections of the Nobility and Gentry of England, than in any other part of Europe.

#### GIOVANNI BENEDETTO CASTIGLIONE, called GREGHETTO.

*Painted Cattle, Landscape, Portrait, and History.*

DIED 1670, AGED 54.

This admired artist was born at Genoa, in 1616, and in that city was at first a disciple of Battista Pagi, and afterwards studied in the Academy of Giovanni Andrea de Ferrari; but



but his principal improvement was derived from the instructions of Vandyck, who at that time resided in Genoa.

He formed to himself a very grand manner of design, in every branch of his art, and succeeded equally well in all; in sacred and profane history, landscape, cattle, and portrait; executing every one of them with an equal degree of truth, freedom, and spirit.

But, although his genius was so universal, his natural predominant turn was to rural scenes and pastoral subjects, markets, and animals, in which he had no superior. He had great readiness of invention, a bold and noble tint of colouring, and abundance of nature in all his compositions. His drawing is elegant, and generally correct, his touch judicious, and his pencil free and firm. And still to add to his accomplishments, he had a thorough knowledge of the chiaro-scuro, which he very happily applied through all his works.

In a chapel of St. Luke's church, at Genoa, is an excellent picture by this master. The composition and design are good, the heads of the figures extremely fine, the draperies well chosen and judiciously cast, the animals lively and correct; and the manner through the whole is grand, and yet delicate; though it must be observed, that the colouring is a little too red. In the Palazzo Brignoletti is a grand composition, the figures being eighteen or twenty inches high, which is admirably finished, though perhaps a little too dark. And at the Palazzo Caregha, in the same city, is an historical picture of Rachel concealing the Teraphim from Laban, in which the figures and animals are exceedingly fine.

#### FRANCESCO CASTIGLIONE.

##### *Painted Landscape, History, and Animals.*

He was the son and disciple of Benedetto, and was born at Genoa. He had the happiness to inherit abundance of the merit and extraordinary talents of his father, and imitated his style and manner exactly, in composition, handling, and design. Benedetto was not a more universal painter than Francesco; but the latter was not in every respect equal to his father; though in history, landscape, and animals, his exquisite taste, his freedom of hand, and his spirited pencil, procured him an established reputation.

It is thought that many good paintings which are ascribed to Benedetto, and are frequently seen at sales, or in moderate collections, are copies after him by his son Francesco, or perhaps originals of the younger Castiglione.

#### PIETRO DE CASTRO.

##### *Painted Still Life.*

DIED 1663.

The subjects which this great artist chose to paint, were what are distinguished by the name of still life; vases, shells, musical instruments, gems, vessels of gold, silver, and crystal,

crystal, books, and rich bracelets; and in those subjects his choice and disposition were elegant, and his execution admirable.

No colouring could have more of truth, nature, or transparency than his, nor any penciling be more free, though neat and delicate. He shewed peculiar judgment in grouping a variety of objects in such a manner, as to give union and harmony to the whole. Every separate object is exact when critically examined; and every object contributes at the same time, by a judicious arrangement, to form but one mass of light and shadow.

That he was expert in the true principles of perspective, and the chiaro-scuro, his works sufficiently demonstrate; and for transparency and truth, the best of his contemporaries could not be superior to him.

A capital picture of this master is in the possession of William Montgomery, Esq. in Dublin.

### PIETRO CAVALLINI.

*Painted History, and worked in Mosaic.*

DIED 1364, AGED 85.

He was born at Rome, in \*1279, and became the disciple of Giotto. He rendered himself very considerable by a multitude of paintings which he finished, to the number (as some writers assert) of 1300; and he was also as remarkable for his piety, having on that account been esteemed as a saint.

His principal works are at Rome, where he assisted Giotto in that celebrated picture in Mosaic, which is over the grand entrance into the church of St. Peter; and in St. Paul's there is a crucifix, said to be by his hand, which the superstitious affirm to have miraculously

\* Mr. Vertue, according to the *Anecdotes of Painting*, vol. 1. page 17. thinks it highly probable, that the shrine of Edward the Confessor, and the crosses erected to the memory of Queen Eleanor, were constructed from the designs of Pietro Cavallini, by Abbot Ware; and he supposes Cavallini to be the inventor of Mosaic, alledging that Giotto was 20 years younger than the other.

But, with great deference to that gentleman, those suppositions seem not to be very defensible; for, by the testimony of Vasari, and other writers, and also by the *Historical Tables of Ancient and Modern Painters*, published by Anthony Harms, at Brunswick, it appears that Giotto was three years older than Cavallini, instead of being twenty years younger; and was really his instructor in the art of Mosaic; as may be evident from the dates of their birth, according to Vasari.

Giotto was born in 1276, and

Cavallini was born in 1279.

Indeed, Vasari does not mention the precise year of the birth of Cavallini; but as he testifies that he died in 1364, at the age of 85, he determines the year of his birth in 1279.

Nor can the other supposition of Abbot Ware's constructing those crosses and shrine from the designs of Cavallini, be any ways established; for, according to the *Anecdotes*, Ware was at Rome in 1260, and there saw a shrine that had been erected in 1254; and the Abbot himself died in 1283, which, it is observable, was eight years before the death of Queen Eleanor, who died in † 1291.

Now, as it appears that Giotto was born in 1276, he could have been but seven years old at the death of Ware; and Cavallini being three years younger than Giotto, it must appear impossible that he should have been a designer for Ware, as that Abbot died when Cavallini was only four years old.

† Vid, Daniel's History of England.



miraculously talked to St. Bridget. But his best performance in fresco was in the church of Ara Cœli at Rome; in which he represented the Virgin and Child above, surrounded with glory, and below was the figure of the Emperor Octavian, and also that of the Sybil, directing the eye and the attention of the Emperor to the figures in the air.

### JACOMO CAVEDONE.

*Painted History.*

DIED 1660, AGED 80.

This master was born at Sassuolo, near Modena, in 1580, and was educated in the Academy of the Caracci, where he learned design; but he frequently attended the schools of Baldi and Passerotti, to study after the naked. Yet, to acquire a proper knowledge of colouring, he visited Venice, and carefully examined the perfections of Titian; and at his return to his own country, the best judges of the art of painting were much pleased with his works, as they seemed to possess an agreeable mixture of the style of the Caracci, and the tints of Titian.

For some time, at Bologna, the works of Cavedone were esteemed equal to the compositions of Annibal; and it is recorded, that in the King of Spain's chapel there is a picture representing the Visitation of the Virgin, which Rubens, Velasquez, and Michael Angelo Colonna, supposed to be the performance of Annibal Caracci, although it was really the work of Cavedone; nor could there be a more honourable testimony in favour of this master.

His best manner was strong and free, and the tints of his colouring were natural and beautiful; but by those who have judiciously considered his works, it is observed that this painter had three different manners, at three different periods of his life. His first time was excellent; his second but indifferent; and his last was feeble, and miserably bad. For, in the latter part of his life, he was depressed by sickness and extreme poverty; and a few years before his death, he received a violent shock, by the fall of a scaffold while he was painting; and his unhappiness was completed by the death of his only son, who had given strong proofs of a promising genius.

At Bologna, in the church of St. Salvatore, are several very capital performances of Cavedone. The Prophets, and the Four Doctors of the Church, are extremely good, and have an agreeable effect; and in a chapel belonging to the church of St. Paul, are some excellent paintings of his, very much in the manner of Caravaggio as to the colouring, and the heads of the figures are in a fine style. But one of his best performances is in the church of the Mendicants in Bologna, in which he represents Petronius and another Saint on their knees, in the lower part of the picture, and the Virgin and Child in the Clouds attended by Angels. The Virgin is in a grand taste of design; the composition is excellent; the colouring, in some parts, resembles Titian, and, in others, the touch and manner of Guido; the heads are exceedingly fine; the draperies nobly executed, in that style which is particularly admired in Guido; the shadowings shew all the

the force of Caravaggio; and the whole is finished with great freedom of hand, and a masterly pencil. If there be any thing which might be liable to censure, it is the drapery of the Virgin, which appears rather heavy, and is not so happily disposed as all the other parts of the composition.

ANDREA CELESTI, called CAVALIER CELESTI.

*Painted Landscape and History.*

DIED 1706, AGED 69.

He was born at Venice, in 1637, and learned the principles of design and colouring from Cavalier Matteo Ponzone. He was much applauded for a beautiful style of painting, in history, as well as in landscape; but he principally employed himself in the latter.

In landscape his situations are always natural, and his choice elegant; his colouring is very pleasing, his skies are luminous and clear, his buildings and other objects well relieved, and every part offers itself extremely agreeable to the eye.

He painted the beautiful views about Venice, and other cities of Italy, in a large size, and also in a small; and his works are very highly prized, but not easily procured.

Two historical compositions of Celesti are preserved in the chapel of Madonna della Pace, at Venice; the one is, St. Luke painting the portrait of the Virgin; and the other, the Adoration of the Magi; which are excellent performances. The composition is ingenious, the style grand, and the whole executed with a flowing bold pencil. And in the chapel of Spedaletto, is another of his pictures (representing St. Jerom, with the Virgin and some Saints), which is well designed, soft, and delicately coloured, but rather too ruddy. He was fond of using a purplish tint, not unlike the manner of Rubens; but he was sometimes apt to use it in the extreme, particularly in his carnations.

GIOVANNI DOMENICO CERINI.

*Painted History.*

DIED 1681, AGED 75.

This artist was born at Perugia, in 1606, and received his first instructions from Guido, under whom he studied for some time; and afterwards he became a disciple of Domenichino. From those two celebrated masters he acquired a very beautiful tone of colouring, and a graceful disposition of his figures; and he particularly excelled in giving elegant and noble airs to his heads.

GIOVANNI PAOLO CERVETTO.

*Painted History.*

DIED 1657.

He was born at Genoa (but the year is not mentioned); and was a disciple of Valerio Castelli, whose taste of design and colouring he so thoroughly imbibed, that the works which he executed could not be distinguished by the ablest judges from those finished by the hand of Castelli.



## PHILIP DE CHAMPAGNE.

*Painted History, Portrait, and Landscape.*

DIED 1674, AGED 72.

He was born at Brussels, in 1602, and received his earliest instructions from Bouillon and Michael Bourdeaux, two ordinary painters; but afterwards became a disciple of Fouquieres, with whom he studied landscape; and having travelled to France, at the age of nineteen, with an intention to visit Rome, after some stay at Paris, he practised portrait-painting with one L'Alleman, and in some time made a great progress in that branch of his profession, as well as in history and landscape.

While he continued at Paris, he happened to commence an acquaintance with Nicolo Poussin, which gradually increased to so established a friendship, as proved of the greatest consequence to him; and they were together employed in painting the ornaments of the Luxembourg Palace. Not long after, he was made Director of the Queen's Paintings, with a pension of twelve hundred livres a year, and apartments in the Palace.

He designed correctly; had an agreeable, clear tint of colour; and understood well the principles of perspective and architecture. But, although he had a ready invention, his works have not a great deal of spirit, and his taste retained too much of the Flemish. He was too attentive to a faithful imitation of nature, and made his model his sole guide, without elegance of choice; by which means his imitations are cold and lifeless; nor had he the capacity or genius to act like other eminent artists, so as to improve nature by the assistance of art. De Piles observes, that all his knowledge consisted in a servile imitation, in the performance of which he neither followed his genius, nor the rules of art.

It is but justice to acknowledge, that his colouring in general is lively, some of his local colours very good, and some heads well imitated; yet those heads seemed as immovable and insensible as some living models appear to common observation.

Though his colouring is clear, it wants brilliancy; but his pictures are delicately finished, and particularly his portraits; in which style, that which he painted of Cardinal Richelieu is one of the best pictures that ever came from his pencil.

His works, which are dispersed through France, are very numerous; but a most capital picture of Champagne, is Lewis XIII. kneeling before the Virgin, and offering his crown. It is remarked of him, that he refused to paint the portraits of the first Nobility in France, on a Sunday, though he was exceedingly fond of getting money at other times.

## JOHN BAPTIST CHAMPAGNE.

*Painted History, Portrait, and Landscape.*

DIED 1688, AGED 43.

This painter was nephew to Philip, and was born at Brussels, in \* 1645. He was instructed by his uncle, and for several years was a disciple of that master; but, as soon

as

\* According to some writers, born in 1643.

as he found himself qualified to visit Italy, he travelled thither, to study after the works of the great artists, and resided there a year and three months.

He painted in the *very* same style and manner as his uncle Philip, nor did he even alter that manner, after he had such opportunities in Italy of refining and improving his original taste. At his return from his travels he was so highly regarded, that he was appointed Director (as Houbraken writes) of the Royal Academy; but Descamps says, that he was appointed Professor.

He was not equal to Philip, either in design or execution, but he proved a good imitator of him; and if he had many of the perfections of his uncle, he had also many of his defects.

CHARDIN. Vid. JARDYN.

FRANCIS DU CHATEL.

*Painted Conversations.*

BORN ABOUT THE YEAR 1625.

His native city was Brussels, where he had the good fortune to be placed as a disciple with David Teniers the younger, who, observing in the genius of his pupil a strong similarity to his own, took pains to improve it as much as possible; and by that means Du Chatel became an honour to his instructor.

He always adhered to the manner which he had so happily acquired in the school of Teniers; and his subjects were of the same kind as those of his master, except that sometimes they were rather more elevated. Like Teniers, he painted corps de garde, &c. but he also painted conversations, and assemblies of those of higher rank, in which his compositions consisted of a number of figures correctly designed, and habited in the mode of the time. His colouring was extremely good, and his pictures were remarkable for the truth of their perspective, and for the fine effect produced by his skill in the chiaro-scuro.

The most capital work of this master is in the Town-hall at Ghent, being near twenty feet long, and fourteen high. The subject of that picture is the King of Spain receiving the oath of fidelity from the States of Flanders and Brabant, in 1666. The back-ground shews a view of one of the principal places in Ghent, adorned with triumphal arches and other decorations; and it is said that the number of figures amount to above a thousand, with an abundant variety of characters: through the whole, the groupes are so aptly disposed, that there is not the smallest appearance of confusion.

ELIZABETH SOPHIA CHERON.

*Painted Portrait and History.*

DIED 1711, AGED \* 63.

She was born at Paris, in 1648, the daughter of Henry Cheron, a painter in enamel; who, observing her to be passionately fond of the art of painting, and to

T 2 afford

\* The authors of the *Abrégé de la Vie des Peintres*, though they fix the birth of Elizabeth Cheron in 1648, and her death in 1711, which makes her only 63 years old at her death, have by some mistake said that she died at the age of 83. Vid. vol. 2, page 371, 4to.



afford an early appearance of a good genius, took pains to instruct her in design and colouring.

She very soon rose in general esteem by her performances, and particularly by the portraits which she painted; for, beside their having a striking resemblance, they were elegantly disposed, well coloured, and neatly finished; and as she had a singular talent for painting history, her usual manner of portrait-painting was in the historical style.

Her manner of designing was excellent; her colouring had the lively look of nature; her pencil was free, her touch delicate, her draperies were always well cast; and there appeared a great deal of union and harmony in her paintings.

She had the honour of being presented to the Academy at Paris, by Le Brun, in 1676, and was received with every mark of respect and distinction.

#### LOUIS CHERON.

*Painted History.*

DIED 1713, AGED 53.

He was the brother of Elizabeth Cheron, born at Paris, in 1660; and having been taught the rudiments of the art in his own country, he travelled to Italy, where his sister supplied him with a competency, to enable him to prosecute his studies for eighteen years. During his continuance in Italy, he made the works of Raphael and Julio Romano the principal objects of his studies, by which his future compositions had always a certain air of the antique, though he had no great portion of grace, and his figures were frequently too muscular.

Two of his pictures are in the church of Notre Dame, at Paris; the one, of Herodias holding the charger with the head of St. John the Baptist; the other, of Agabus foretelling the persecutions of St. Paul.

On account of his religion, being a Calvinist, he was compelled to quit his native country, and settled in London, the happy retreat of all distressed artists; and there he found many patrons among the Nobility and Gentry, particularly the Duke of Montague, for whom he painted the Council of the Gods, the Judgment of Paris, and some other compositions, taken from poetic or fabulous history; and he died in London.

#### GIUSEPPE CHIARI.

*Painted History.*

DIED 1727, AGED 73.

He was the son of Stefano Chiari, and born at Rome, in 1654. While he was yet an infant, he was seized with the plague, but secreted by the tender care of his mother, and preserved from being discovered by the officers of health, who inspected all houses, to prevent the increase of the infection.

He

He recovered from that distemper, but grew up with a very feeble and sickly constitution; and, at a proper age, was desirous to learn design, as it might afford him a profession suitable to his strength, and for that reason preferable to any other.

At first, therefore, he was instructed by one Galliani, who was a painter, and a dealer in pictures; but while he studied with that master, there were some appearances of an amendment in his constitution, and he was placed as a disciple with the celebrated Carlo Maratti. By the directions of that great master, and the assistance of those disciples who had made already a considerable progress, he obtained incredible benefit, became capable of copying the works of his master in a free manner; and by unbending his mind at intervals with innocent amusements, found his health in a short time totally established.

When he gave the first proof of his ability, by painting some of his own designs, they were extremely commended by all the lovers of the art; however, he still continued to work under the guidance of Carlo, who, observing the respect, the deference, and the assiduity of his disciple, thought himself obliged, in gratitude, to promote him, and afford him the means of raising his reputation, and his fortune. For that purpose, he appointed him to execute several public works, which he performed to the satisfaction of the best judges. Every new undertaking added considerably to his fame; and his works were universally esteemed, as well for the beauty of the colouring, as for the elegant taste of design.

Nor is it any way surprising, that Chiari should be so highly approved, since Carlo, who was allowed to be a superior judge of the merit of artists, was continually profuse in his commendation, and recommended him to work in his stead, confiding entirely even his own credit to the known ability of his disciple. And as an incontestable proof of this, those very cartons which Carlo had already begun for one of the domes of St. Paul's church at Rome, and, by his advanced age, were likely to be left imperfect, were, by his own direction, intrusted to Giuseppe Chiari; and he finished them to the entire approbation of Pope Clement XI. who honoured him with his presence while he was at work.

He was continually employed in grand works for the churches and palaces of the Nobility, and painted an extraordinary number of subjects from sacred and profane history, as well as compositions which were the product of imagination and fancy, which spread his reputation not only through all Italy, but through every part of Europe.

His touch was delicate, and his colouring agreeable; he was correct and elegant. Those copies which he made after his master are exact and well executed; and the prices which are now given for those paintings, as likewise for his own original paintings, are a sufficient proof of their intrinsic value.

#### JACOPO CHIAVISTELLI.

*Painted Architecture and Perspective.*

DIED 1698, AGED 77.

This master was born at Florence, in 1621; and his father, perceiving a strong inclination in his son to learn the art of painting, placed him under the direction of Fabricio

Boschi,



Boschi, an artist of good credit, to study design and colouring. But, as Boschi was of an odd, whimsical temper, which seemed every day to grow more disagreeable, Jacopo was under a necessity of leaving his school, and became a disciple of Baccio del Bianchi, a very famous painter, architect, and engineer; who, for the public emolument, had opened an academy at Florence, for the improvement of youth in civil and military architecture. By the instruction of that eminent artist, Jacopo made an extraordinary progress, became superior to all his competitors, and shewed an execution far beyond what could be expected from his years or his experience.

Being at last accomplished in the principles of perspective and architecture, and having also great readiness of invention, and freedom of hand, he listened to the advice of his friends, who wished him to devote his talents entirely to paint in fresco; because it appeared to them probable that he might, in that style, equal, if not surpass, the best artists of his time; who were from all parts invited to Florence, to embellish the churches, convents, and the palaces of the Nobility.

At last he fixed his determinate resolution, and studied the works of Michael Angelo Colonna in the palace of Pitti, and of some others; travelling also to Bologna, to examine the grand compositions of Girolamo Curti, and Agostino Metelli. At his return to his native city, he gained universal esteem, for the variety and delicacy of his invention, the beauty of his colouring, and the elegance of his compositions.

He was employed by the Grand Duke, and most of the Nobility of Tuscany; and in his perspective designs he shewed the utmost perfection of the art; deluding the eye by the truth and exactness of his drawing, and enriching his architecture with statues of an exquisite taste, and bold relief.

By the merit of his performances, and his indefatigable application, he acquired an opulent fortune; and though he lived to a very advanced age, he continued to work upon a variety of designs; but, in the decline of his life, his colouring wanted much of that lustre which recommended and distinguished his early performances.

#### AGOSTINO CIAMPELLI.

##### *Painted History.*

DIED 1640, AGED 62.

He was born at Florence, in 1578, and was a disciple of Santi di Titi; from whom he obtained an excellent taste of design, and gradually rose into such a high degree of reputation, and general esteem, that he was employed in the church of St. John Lateran, in the Vatican, and the most considerable places in Rome. He worked equally well in fresco and in oil, and was so distinguished an architect, that he presided over the building of St. Peter's church.

He finished a volume of his designs in architecture, which were allowed, by the connoisseurs of that time, to be exquisite in the taste, as well as in the drawing.

SCIPIO

## SCIPIO CIGNAROLI.

*Painted Landscape.*

He was born at Milan, and became the disciple of Cavalier Tempesta; but, notwithstanding the admirable talents of his master, who not only taught him what was best, but also exemplified it in his own works; and although he daily saw those pictures painted, which placed Tempesta in the foremost rank of those who were eminent for landscape, yet he found in himself an impatience to see Rome; nor could he enjoy his pencil, till he had gratified that commendable inclination.

When he arrived at Rome, he was incessant in his studies, and particularly in studying the works of Salvator Rosa, and Nicolo Poussin; and by the assistance of an apt genius, strengthened by application, he proved a most excellent painter of landscapes, in a style that perceptibly resembled each of those great masters.

His merit, and extensive reputation, at last recommended him to the Duke of Savoy, who invited him to his court; where he lived for several years in the highest esteem, and spent his days in honour, content, and quiet.

## CARLO CIGNANI.

*Painted History.*

DIED 1719, AGED 91.

This celebrated master was born at Bologna, (though some writers say he was born at Rome) in 1628, and received his first instruction in the art of painting from Giovanni Battista Cairo Calafasco; and afterwards became the disciple of Albano, in whose school he appeared with all the advantage that could be expected from a youth of most promising and superior talents.

But although the first proofs of his genius, while he studied with Albano, were exceedingly admired, yet, to improve himself still farther in correctness of design, and also in the force and relief of his figures, he studied Raphael, Annibal Caracci, Caravaggio, Correggio, and Guido; and assumed a beautiful manner of his own, in which seemed combined the different excellencies of all those incomparable artists. For, it is observed, that in a new method of painting he shewed a great deal of Guido and Caravaggio in his works, united with the grace of Correggio.

He is accounted very happy in his taste of composition, and excellent in the disposition of his figures; but a judicious writer says, that he was censured for bestowing too much labour on the finishing of his pictures, which considerably diminished their spirit; and also for affecting too great a strength of colouring, so as to give his figures too bold a relief, and make them appear as if not united with their grounds.

However well or ill founded these observations may be, yet it is almost universally allowed, that his ideas are lovely, his imagination fine, and his invention fertile; and through all Europe he is deservedly admired, for the force and delicacy of his pencil, for



the great correctness of his design, for a distinguished elegance in his compositions, and also for the mellowness which he gave to his colours. The draperies of his figures are in general easy and free; his expression of the passions is judicious and natural; and there appears a remarkable grace in every one of his figures.

The Cardinal San Cæfareo passing through Forli, where Cignani at that time resided with his family, desired to have one of his paintings; and Carlo shewed him a picture of Adam and Eve, which he had painted for his own use, intending to have kept it by him. On viewing that performance, the Cardinal was pleased beyond measure, gave him for it five hundred pistoles, and politely told Carlo, that he only paid him for the canvas, and accepted the painting as a present.

In the Palazzo Arnaldi, at Florence, a late \*traveller observed an admirable picture by this master, representing the wife of Potiphar endeavouring to detain Joseph. The composition of that painting is extremely good, full of fire, taste, and excellent expression, and in a broad manner. The naked, in the female figure, is marked with great truth and delicacy; the heads are fine, the colouring is good, and the whole has a striking effect, although his choice of nature cannot be commended.

In the Palazzo Zambecari, at Bologna, is to be seen a Sampson painted by Cignani, in a noble and grand style; in the superb collection of the Duke of Devonshire, there is a picture of Joseph disengaging himself from the immodesty of his mistress; and one of the same subject is in the Palazzo Arnaldi at Florence.

#### GIOVANNI CIMABUE.

##### *Painted History and Portrait.*

DIED 1300, AGED 60.

At that period when learning, arts and sciences were almost extinct in Italy, by the perpetual wars and contests in that country; and when the knowledge of painting, in particular, seemed totally lost; it happened fortunately to be revived, in a surprising manner, by Giovanni Cimabue, who from thence obtained the name of the Father of modern Painters.

He was born of a noble family at Florence, in 1240, and placed at a school where he could have the fairest prospect of the best education; but, even there, instead of endeavouring to advance himself in literature, he spent most of his hours in drawing human figures, horses, buildings, or any objects that presented themselves to his imagination; and appeared to take more real delight in those trifling amusements, than in any kind of studious employment.

At that time, the Governor of Florence invited some ordinary Greek artists to that city, who were employed in one of the churches to repair the decayed paintings; and Cimabue, already prepossessed in favour of the art, spent whole days in observing their manner

\* *Monf. Cochin*, vol. ii. p. 80.

manner of working, to the entire neglect of his school education. So strong an attachment to those Greek painters, prevailed with his father to indulge him in a study to which his genius seemed evidently to direct him; and he placed Cimabue with them as a disciple, flattering himself with a hope, which appeared prophetic, that he would one day render himself remarkably eminent.

He received the instructions of his masters with such eager delight, and applied himself so incessantly to practice, that in a short time he proved far superior to his directors, in his taste of design and colouring, and painted with equal readiness in fresco and distemper; not only designing historical subjects, but also portraits after the life, which at that time was considered as a wonderful effort of art.

It certainly cannot but appear astonishing, that in the infancy of painting, and having no other models to imitate, but those insipid, dry, stiff compositions of the Greeks of that age, Cimabue could arrive at so much elegance as appeared in some of his works, so good a manner of designing the naked figures, or so great a propriety as he shewed in his draperies. Yet we find that one of those pictures, which he painted at Florence, was considered as such a curiosity, that it was carried from his house in the highest, solemn, public pomp, in procession to the church of the Virgin Mary, attended by a number of performers on various musical instruments, and also amidst the loudest applauses of the citizens.

Vasari, who was a good painter, and a competent judge of painting, testifies that he saw a picture executed by Cimabue, when it had been not far short of three hundred years painted, which for the grandeur of the design, the richness of the composition, and the disposition of the whole, seemed absolutely astonishing, when he reflected on that age of dullness and ignorance in which it was produced.

An old commentator on the poetical works of Dante, who flourished in the year 1334, records a circumstance relative to this master, which shews how attentive he was to transmit his fame to posterity. He tells us, that Cimabue was so solicitous to give his paintings all possible perfection, that if he himself perceived any defect in his work, when it was finished, or if any defect was discovered by others, though the imperfection might have been occasioned either by the badness of the materials, or by an injudicious method of applying them, he always immediately defaced it. He was so respected and honoured by all orders of men at Florence, that the King of Naples favoured him with a visit, and was highly delighted with a sight of his works.

He only painted in distemper and fresco, as the use of oil in painting was not discovered till the year 1410. He wanted the art of managing his lights and shadows; and was totally unacquainted with the rules of perspective, though he understood architecture. But, even to this day, he is distinguished by the title of the Father of modern Painting.

Some of his works are still preserved in the church of Santa Croce in Florence.

ANDREA DI CIONE. Vid. ORGAGNA.

U

NICOLÒ



## NICOLÒ CIRCIGNANO, called POMERANCIO.

*Painted History.*

DIED 1588, AGED 72.

He was born at Pomerancio, a city in the territory of Tuscany, in 1516, and from the place of his nativity received that surname. He studied the art of painting at Rome, and proved an excellent artist; being much esteemed for his composition, and also for a firm and expeditious manner of working.

Several of his paintings are in the churches and palaces of Rome, where they are exceedingly admired. In that city is preserved the Martyrdom of St. Stephen, by Pomerancio, which is accounted a capital performance; and at Loretto there is an altar-piece, representing the Crucifixion, on which the possessors set an immense value.

## ANTONIO CIRCIGNANO, called POMERANCIO.

*Painted History.*

DIED 1620, AGED 60.

He was the son and disciple of Nicolo, born at Pomerancio in 1560. His manner of painting was exactly in the style of his father, and he assisted him in several very grand works at Rome, by which the reputation of both artists was effectually established.

The general character which is given to this master; is, that he had a ready invention, and a remarkable freedom of hand.

## CIRO FERRI. Vid. FERRI.

## CLAUDE LORRAINE, or GELEE.

*Painted Landscape.*

DIED \* 1682, AGED 82.

This admirable, I had almost said inimitable painter, was born at Lorraine, in 1600, and served an apprenticeship to the trade of a pastry-cook. In the early part of his life he shewed no symptoms of that astonishing genius, which in his more advanced years shone out, in works that are beheld with admiration by all the world. He was very little indebted to any master for instruction, except Agostino Tassi, who had been a disciple of Paul Bril, and with great labour taught Claude some of the rules of perspective, and the method of preparing his colours. But although at first he could with difficulty be taught to comprehend the rudiments of the art, yet, when he began to have some tolerable conception of them, and to profit by his application, his mind seemed proportionably to expand; his ideas improved; his imagination became more lively; and with wonderful eagerness he applied himself to his studies.

He

\* De Piles says he died in 1678, but all other authors fix his death in 1682.

He exerted his utmost industry to explore the true principles of painting, by an incessant examination of nature, that genuine source of excellence; for which purpose, he made his studies in the open fields, where he very frequently continued from sunrise, till the dusk of the evening compelled him to withdraw himself from his contemplations. It was his custom to sketch whatever he thought beautiful, or striking; and every curious tinge of light, on all kinds of objects, he marked in his sketches with a similar colour; from which he perfected his landscapes with such a look of real nature, and gave them such an appearance of truth, as proved superior to any artist that ever painted in that style.

The beauties of his paintings are derived from nature herself, which he examined with uncommon assiduity; and Sandrart relates, that Claude used to explain to him, as they walked through the fields, the causes of the different appearances of the same prospect at different hours of the day, from the reflections or refractions of light, from dews or vapours, in the evening or morning, with all the precision of a philosopher.

He worked on his pictures with great care, endeavouring to bring them to perfection, by touching them frequently over again; and if any performance did not answer his idea, it was customary with him to alter, to deface, and repaint it again several times over, till it corresponded with that image pictured in his mind. But, whatever struck his imagination, while he observed nature abroad, it was so strongly impressed on his memory, that, on his return to his work, he never failed to make the happiest use of it.

His skies are warm, and full of lustre, and every object is properly illumined. His distances are admirable, and in every part a delightful union and harmony not only excite our applause, but our admiration. His invention is pleasing, his colouring delicate, and his tints have such an agreeable sweetness and variety, as have been but imperfectly imitated by the best subsequent artists, but were never equalled. He frequently gave an uncommon tenderness to his finished trees, by glazing; and in his large compositions which he painted in fresco, he was so exact, that the distinct species of every tree might readily be distinguished. Among several of his performances in that manner of painting, one was on the four walls of a magnificent Salon at Rome, belonging to a Nobleman named Mutius, the height of the walls being very considerable.

On the first side he represented the vestiges of an ancient Palace, bounded by a deep grove of trees, incomparably expressed as to the forms, stems, barks, branchings and foliage; the proportional grandeur of those trees, as well as the length of the grove, were perspectively and beautifully set off, by the shrubs and plants with which his ground was diversified; and the eye was pleasingly conducted to the second wall, which seemed, by an artful contrivance and disposition, to be only a continuation of the same scene, the same elevation of the horizontal line being observed through the whole work. On the second side, he shewed an extensive plain interspersed with mountains and falls of water, as also with a variety of trees, plants, travellers, and animals; and this part of the composition was likewise connected with the third wall. In that, the lengthened prospect shewed a sea-port at the foot of some high hills, with a view of the ocean, and vessels labouring



labouring amongst the waves, which appeared in violent agitation; and on the fourth wall were represented caverns among rude rocks, ruins of buildings, and fragments of antique statues; the composition, though divided into so many parts, constituting in the whole but one entire connected prospect. But, as to the beauty, truth, and variety of the work, the power of language cannot sufficiently represent them.

As to his figures, if he painted them himself, they are very indifferent; though Sandart assures us, that he spent a great deal of time and labour in practising to design them; that he drew for some years in the academy at Rome, after living models, as well as after statues; and that he took much more pains in endeavouring to form his hand to draw figures correctly, than to perfect himself in landscape, in which he was confessedly superior to all. And he was so conscious of his deficiency in figures, that he usually engaged other artists who were eminent to paint them for him; of which number were Courtois, and Philippo Laura.

His pictures are now very rare, especially such as are undamaged; and those are at this time so valued, that no price, however great, is thought to be superior to their merit.

In order to avoid a repetition of the same subject, and also to detect such copies of his works as might be injurious to his fame, by being sold for originals, it was his custom to draw (in a paper book prepared for his purpose) the designs of all those pictures which were transmitted to different countries; and on the back of the drawings he wrote the name of the person who had been the purchaser. That book, which he titled *Libro di Verita*, is now in the possession of the Duke of Devonshire.

#### JOSEPH, or JOAS VAN CLEEF, or CLEEVE.

*Painted History and Portrait.*

DIED 1536.

This master, who was a native of Antwerp, and a disciple of William Van Cleef, was regarded as the best colourist of his time, and his works have often been equalled with those of the best masters of Italy.

He painted, in the style of Quintin Matsys, portraits, misers, and bankers counting or weighing money; but he was allowed to give more force and life to his pictures than Matsys, as his colouring was far superior, and as natural as life itself. He also painted historical subjects with great success; and probably might have found very great encouragement in England, if some of the works of Titian had not appeared at the same time that Van Cleef went to reside in London. But his own vanity, and his unexpected disappointment, contributed to \* turn his brain.

An altar-piece in the church of Notre Dame at Antwerp, is by this master; it represents St. Cosmus, and St. Damian, and is esteemed to be more in the taste of the Roman school, than of the Flemish. Likewise, at Amsterdam is to be seen a very remarkable

\* Descamps says, that being introduced to the King of Spain by Antonio More, he conceived so extravagant an opinion of his own merit, that he went distracted by seeing some of Titian's pictures preferred to his own.

remarkable picture by Van Cleef, of a Bacchus with grey hair. The countenance of the figure is youthful and ruddy; and it seems as if the painter by this design intended to convey a moral instruction to the spectator, that excess of wine hastens old-age. That painting is much esteemed, as well for the design, as for the excellence of the colouring.

#### HENRY, and MARTIN, VAN CLEEF.

*Henry painted Landscape; and Martin, History.*

These brothers were born at Antwerp; but Henry resided for several years at Rome, and became a very good painter of landscapes. The most agreeable views which occurred to him in his travels, he sketched, and reserved them as studies for his future compositions.

He was often employed to paint the back grounds for the pictures of Francis Floris, and finished several paintings which were left imperfect by that master; and those he executed with so much art, as to make the whole appear only as the work of one hand.—His principal merit was constituted by the lightness of his pencil, and the harmony of his colouring. He was admitted into the academy of painters at Antwerp in 1533, and died in 1589.

Martin was a disciple of Francis Floris, and had competent abilities to compose historical subjects in great, though his inclination directed him to paint in small; and the back grounds of his pictures were always painted by his brother Henry. Several very distinguished landscape painters employed him to insert the figures in their works, and among others, Conixlo. He died at the age of 50.

#### JOHN VAN CLEEF.

*Painted History and Architecture.*

DIED 1716, AGED 70.

He was born at Venloo, in 1646, and was a disciple of Gentile, a painter of history at Brussels; but, being soon disgusted with the temper of that master, he placed himself under Gaspar de Crayer. To this new instructor he shewed the most affectionate attachment; and when Crayer discontinued painting, because his business seemed to decline at Brussels, Van Cleef went with him to Ghent; lived with him there for several years; and became so good a painter, that, after the death of Crayer, he was thought qualified to finish the works left imperfect by his master, and particularly the cartons for the tapestry intended for Lewis XIV. He painted a very great number of pictures, having employment from almost every part of Europe; and in Ghent, most of the altar-pieces are of his hand.

His manner was not like that of Crayer but a manner peculiar to himself; it was grand and noble, and his pencil was free and flowing. His taste of composition resembled that of the Roman school; his subjects were well chosen, and as well disposed; and though full of figures, there appeared not any thing like confusion. He enriched his compositions with grand pieces of architecture, which he thoroughly understood; and was much superior to Crayer in design, though unequal to him in colouring.



The heads of some of his female figures had a good deal of grace; his draperies were thrown into large folds, and elegantly cast; and one of his greatest excellencies consisted in designing and painting boys.

CLEMENTONE. Vid. BOCCIARDI.

JOHN LE CLERC, called CHEVALIER.

*Painted History.*

DIED 1633, AGED 46.

He was born at Nanci, in 1587; but studied in Italy, where he resided for twenty years; and was a disciple of Carlo Venetiano, with whom he worked along time. Though he had an opportunity of examining the productions of the most eminent artists, yet he preferred the manner of his own master to all others; and he so effectually studied and imitated that style of painting, that several of the pictures which were finished by Le Clerc, were taken for the work of Venetiano.

He was most highly esteemed at Venice, for his extraordinary merit; and as a token of public respect, he was made a Knight of St. Mark. His freedom of hand was remarkable, he had a light pencil, and in his colouring he resembled his master.

FRANCIS DE CLEYN.

*Painted History and Grotesque.*

DIED 1658.

He was born at Rostoch, but travelled to Rome, and studied there for four years.—Among other branches of knowledge, he acquired, in that city, a taste for the beautiful and ornamental grotesque, in which he arrived at very great excellence.

In the reign of King James I. he went to England, received a pension from the crown, was employed to draw designs for tapestry, and lived in great favour with the Monarch who was his patron. Some of the paintings of this master are still extant in Holland-House; there is one ceiling in grotesque, and there are small compartments on the chimnies, somewhat in the style of Parmigiano. He was much commended for the readiness of his invention, and made several designs for painters, sculptors, and engravers, which were accounted extraordinarily good.

N. CLOSTERMAN.

*Painted Portrait.*

DIED 1713, AGED 57.

He was born at Hanover, in 1656, and went to London in the year 1681. At first, he painted draperies for Riley; but soon after, they painted in conjunction, Riley still continuing  
to

to draw most of the heads. But, on the death of that master, Closterman finished many of Riley's pictures, which recommended him to the favour of the Duke of Somerset, who had patronised Riley.

He spent the greatest part of his life in London, where he received sufficient encouragement, and was employed by some of the principal Nobility. However, he was but a very moderate artist; his colouring was strong, but heavy; and his portraits were (without any idea of grace) plain and servile imitations of his models.

In the year 1696, he was invited to the Court of Spain, to paint the portraits of the King and Queen; and he returned from that Court enriched, and respected; and he might have enjoyed very affluent circumstances, had he not shewn a foolish and infatuated fondness (as Houbraken tells us) for a girl that he kept in his house. That insidious young woman, who had taken care to persuade him that she was entirely attached to his person and interest, watched a proper opportunity, and robbed him of all his money, plate, jewels, and every costly moveable, and fled out of the kingdom. So sudden and so unexpected a misfortune, against which he was totally unprepared, affected Closterman so violently, that he pined away his life; not long surviving the loss of his effects, and the infidelity of his mistress.

#### GIORGIO GIULIO CLOVIO.

##### *Painted History and Portrait.*

DIED 1578, AGED 80.

He was born in Slavonia, in 1498; and having in the early part of his youth applied himself to literature, his genius prompted him to pursue the art of painting for a profession; and at eighteen years of age he went to Rome, where he spent three years to perfect his hand in drawing, and devoted himself entirely to painting in miniature. His knowledge of colouring was established, by the instructions of Julio Romano, and his taste of composition and design was founded on the observations he made on the works of Michael Angelo Buonaroti. By those assistances he proceeded to such a degree of excellence, in portrait as well as in history, that in the former he was accounted equal to Titian, and in the latter not inferior to Buonaroti. His works are exceedingly valuable, and are, at this day, numbered among the curiosities of Rome.

Vafari, who had seen the wonderful performances of Clovio, with inexpressible astonishment, enumerates many of his portraits and historical compositions; and seems to be almost at a loss for language sufficiently expressive of their merit. He mentions two or three pictures on which the artist had bestowed the labour of nine years; but the principal picture represented Nimrod building the Tower of Babel, which was so exquisitely finished, and so perfect in all its parts, that it seemed quite inconceivable how the eye or the pencil could execute it. He says it is impossible to imagine any thing so admirably curious, whether one considers the elegance of the attitudes, the richness of the composition, the delicacy of the naked figures, the perspective proportion of the objects,



objects, the tender distances, the scenery, the buildings, or other ornaments; for every part is beautiful, and inimitable.

He also takes notice of a single ant, introduced in one of the pictures of this master, which, though exceedingly and incredibly small, is yet so perfect, that even the most minute member was as distinct as if it had been painted of the natural size.

CODAZZO. Vid. VIVIANO.

GILES COIGNET, called GILES of ANTWERP.

*Painted History and Grotesque.*

DIED 1600, AGED 70.

This painter was born at Antwerp, in 1530, and lived for some time with Antonio Palermo, till he went to Rome, accompanied with one Stella; in which city they worked as associates, and both of them were soon distinguished for their merit. As their reputation increased, they were engaged in several other cities of Italy, particularly at Terni, between Rome and Loretto, where they finished many historical subjects, as also some in the grotesque style, in fresco as well as in oil.

He travelled through all Italy, Naples, and Sicily, much respected wherever he came; and at last returned to his own country, where he could scarcely execute the different works which he was solicited to undertake for the churches, and likewise for the cabinets of the nobility.

Frequently he employed Cornelius Molenaer to paint his back grounds with landscapes, or architecture; and sometimes he delighted to paint history in small, which generally contained a great number of minute figures, illumined by the moon, or by the light of flambeaux, lustres, or fires. But his figures had no elegance in their forms, nor taste in their disposition; for, although he took pains to finish his pictures highly, with a free touch, and a firm pencil, yet, after all his labour, his manner seemed dry and hard.

His greatest reproach is, that he employed his disciples in copying his works, which he afterwards retouched, and sold them for originals. By that means it is not easy to know his genuine works; and the imperfections observable in many of his pictures are of necessity ascribed to himself, to the great diminution of his credit.

DE COLOMBIEN. Vid. VALENTINE.

ADAM COLONI, called the Old.

*Painted History, Cattle, and Landscape.*

DIED 1685, AGED 51.

He was born at Rotterdam, in 1634; but resided, and died in London; and was particularly noticed for his compositions in small, of country wakes, fairs, markets, and rural subjects, and also for his cattle.

Several

Several pictures of the Baffans were copied by him with great success, after the originals in the royal collection, and others in the cabinets of the English Nobility; and he supported a good reputation as long as he lived, although at present his works are in no very great esteem.

ADRIAN COLONI, called the Young.

*Painted History, Cattle, Conversations, and Landscapes.*

DIED 1701, AGED 33.

This painter was the son of Adam Coloni, born in 1668, and instructed in his profession by his father, and his brother-in-law Van Dieft. He took pains to improve himself in his design, by studying after good models, and the best casts he could procure; and by that application acquired a great freedom of hand in drawing, and gained reputation by a number of academy designs which he finished.

Frequently he painted the figures in the landscapes of Van Dieft, though some of them were indifferently designed, were incorrect in the drawing, and neither judiciously contrived, nor elegantly disposed; but such figures as he painted in imitation of the taste of Salvator Rosa, were an additional ornament to the landscapes of his employer. He was accounted to have a lively and ready invention, and great quickness of execution; but at this day he is not held in any considerable rank among the artists.

COLONNA. Vid. MICHAEL ANGELO.

ANDREA COMMODI.

*Painted History.*

DIED 1638, AGED 78.

He was born at Florence, in 1560, and was a disciple of Ludovico Cardi, called Cigoli; but, having an ambition to be thoroughly master of design, he studied anatomy, architecture, and perspective, and also the art of modelling. When he had completed himself in those different branches, he travelled to Rome, to enrich his mind by observations on the best works of ancient and modern artists, and became one of the most esteemed painters of his time, for correctness and truth.

One picture which he painted for Pope Paul V. procured him universal applause. The subject of that performance was, the Fall of Lucifer and his companions; and he had introduced a multitude of figures in the composition, which were designed with taste and judgment, and were remarkable for the variety of difficult and fine attitudes, as also for the terrible expression.

After continuing for some years at Rome, he returned to his native city; and as he had a prodigious power of imitating every style with incredible exactness, whether it were landscape or history, he was almost perpetually employed in copying the most curious



paintings of the celebrated ancient masters, which were preserved in the churches and convents, and in the collections of the Grand Duke and the Nobility of Florence. It is no inconsiderable honour to Commodi, that Pietro da Cortona was his disciple.

SEBASTIAN CONCA, called CAVALIER.

*Painted History and Portrait.*

DIED 1761, AGED 82.

He was born at Gaeta, in 1679, and placed as a disciple with Francesco Solimena, an incomparable master. Under his direction Conca exerted his utmost industry, to obtain a proper degree of knowledge of the true principles of the art of painting; nor did he permit any kind of amusement to withdraw his attention from his studies.

Solimena soon perceived in his disciple such talents, and such a disposition, as would qualify him to make a very great progress; and on that account, he conceived so strong an affection for him, that he not only afforded him the best instructions, but often employed him to sketch after his own designs; took him along with him to Monte Cassino, where he was to paint a chapel in fresco; and there made Conca acquainted with every thing relative to that manner of painting.

At his return to Naples with Solimena, he was, if possible, still more assiduous to improve himself to the utmost; and entered on a project, that might at once advance his income, and add to his expertness in his profession. That project was, to paint portraits in a small size, and at a low rate; by which scheme all ranks of persons crowded to him; and beside the pecuniary advantages resulting from it, he acquired an extraordinary freedom of hand; in penciling and colouring; a good habit of imitating nature, with an elegant choice; and likewise, great diversity of airs of heads, which were of extraordinary use to him in his future beautiful compositions.

As he had a great desire to see Rome, he obtained permission from Solimena to indulge his inclination; and although he was near thirty years of age, when he visited that city, yet he spent eight years in constant study after the antiques, after Buonaroti, Raphael, and Caracci, and perfected himself in every part of his profession.

The fame of his works soon spread throughout Rome, and procured him the patronage of Cardinal Ottobuoni; who was a princely encourager of artists: at Conca having shewn an elegant proof of his abilities, in a composition, representing Herod inquiring of the wise men the place of the birth of the Messiah, the figures being as large as life, the Cardinal thought it so excellent a performance, that he rewarded him in a munificent manner, entertained him in his own palace, and introduced him to Pope Clement XI. who appointed Conca to paint the picture of the Prophet Jeremiah, in the church of St. John Lateran; which he executed with universal applause. On that occasion, the Pope was desirous to give him some particular mark of his esteem; and therefore, in a general assembly of the Academicians of St. Luke, he conferred on him the order of knighthood; and

and the Cardinal presented him with a rich-diamond cross, which Conca, out of respect to his patron, always wore at his bosom.

From that time he was incessantly employed, and his works were solicited by most of the Princes of Europe. The churches and chapels of every part of Italy are enriched with some of his compositions; of which he painted an incredible number, as he lived to a very advanced age, and never discontinued his labours.

He was earnestly invited by Philip V. of Spain to visit his Court, but he could not be prevailed on to leave Rome. He painted two admirable pictures for the King of Poland, with figures as large as life: in one was represented Alexander presenting Bucephalus to Philip, after he had managed him; a grand composition, with a multitude of figures, correctly designed, and charmingly grouped and disposed; the whole being adorned with most elegant architecture, in true and beautiful perspective. The other was, the Marriage of Alexander with Roxana, the daughter of Darius, which was in every respect equal to the former.

He was at last so strongly pressed to go to Naples, that he undertook the journey; and was received in that kingdom with all the respect and honour due to his merit; and there he finished several noble designs, as also at Gaeta his native city. While he continued at Naples, he received, in the royal presence, a snuff-box of very great value, presented to him in the King's name by the Marquis of Tanucci, at that time prime minister; and in the year 1757 the King was pleased to ennoble him and all his descendants. At that time he was 78; and it is confidently said, that he died in 1761, aged 82, which is very probable, though not positively certain.

He understood perspective and architecture thoroughly, and added to it a fine understanding of the chiaro-scuro. His style of composition is grand and elegant; his design very correct; his disposition ingenious; his attitudes and expression full of truth, nature, and variety; and his colouring is excellent.

The History of Diana and Actæon, by Conca, is in the possession of the Earl of Pembroke at Wilton.

#### EGIDIUS, or GILLES CONINGSLOO, or CONIXLO.

*Painted Landscapes.*

DIED 1609, AGED 65.

This master was born at Antwerp, in 1544, and at first was placed with Peter Van Aelst the younger, with whom he continued for some years; but afterwards he became a disciple of Leonard Kroes, who painted history and landscape in distemper, and he also received some instruction from Giles Mostaert. For several years he worked in France, at Paris and Orleans; and, in search of greater improvement, travelled to Rome, where he studied for a considerable time.

His works, as soon as they were known, were much coveted; for, at that time, his taste in landscape happened to be greatly admired, and his paintings were readily bought



by the dealers in pictures, who sent them to different parts of Europe, where they brought a good price; and even the Emperor purchased many of them, which he placed among the most capital paintings in his collection.

The touching of his trees was very free and masterly; his pencil was light; and the variety in the disposition and breaking of his grounds, evidently shew the richness of his genius. His style of colouring is pleasant, if it be not frequently too green; but his scenes are generally crowded, and too much incumbered. However, there is such transparency in his colour, and such freedom in the handling, that, upon the whole, they have a very agreeable effect.

The figures in his landscapes were usually painted by Van Cleef; and as Coningsloo was justly esteemed one of the best masters of his time, in the style that was peculiar to him, so was that style studiously imitated by many subsequent artists.

#### GIOVANNI CONTARINI.

*Painted History and Portrait.*

DIED 1605, AGED 56.

He was born at Venice, in 1549; and being possessed of a very happy genius, he applied himself industriously to study and to copy the works of Titian; and by that means became excellent in colouring, and painted portraits with a great deal of force, sweetness of tint, and strong resemblance; and also painted history, with remarkable taste and correctness of design.

When his reputation was well established, and his abilities sufficiently known, he travelled to Germany, and met with all possible encouragement and approbation among the Princes and Nobility wherever he went. His manner was lively and pleasing, and through all his compositions might be observed the imitation of that incomparable artist Titian, whose excellence is so well known in every part of Europe.

#### JACOPINO DAL CONTE.

*Painted History and Portrait.*

DIED 1598, AGED 88.

This master was born at Florence, in 1510, and was a disciple of Andrea del Sarto, with whom he learned design and colouring. But although he studied and practised historical composition principally, while he was under the care of that master, yet his inclination directed him mostly to the painting of portraits, and in that branch he arrived at a high degree of excellence.

The portrait of Pope Paul III. which he drew, gained him not only extraordinary applause, but obtained for him the patronage of that Prelate; and most of the Cardinals at Rome employed and generously rewarded him. But his talent was not confined to

portrait; for his reputation as an historical painter was equally distinguished. In his compositions of that kind, he generally designed a great number of figures, with attitudes that were natural and elegant; his outline was correct, his taste noble, and his colouring truly beautiful.

### SAMUEL COOPER.

*Painted Portraits in Miniature.*

DIED 1672, AGED 63.

He was born at London, in 1609; and was a disciple of John Hoskins, his uncle. His genius inclined him to paint portraits in miniature, and in that style he proved far superior to any of his own countrymen, and was accounted in some respects not inferior to the best artists of Italy.

He was commonly called the Vandyck in small, as he resembled that celebrated master, in the beauty and clearness of his colouring, the agreeable turn of the head, or the spirit and relief of his portraits. He expressed the hair inimitably, and gave such tenderness and life to his figures, that his work was universally admired, in all parts of Europe where there is any taste for the polite arts, as well as in his own country; and the prices which they now bring are incredible.

However; a great portion of that merit to which this artist arrived, was really imputable to Vandyck, in whose time he lived; whose works he studied incessantly, and copied many of them, either to improve himself by getting the habit of imitating him, or at the desire of others who rewarded him for his labour. But a distinguished \*writer and connoisseur justly observes, that notwithstanding the confessed merit of Cooper, as to the head and hair in his portraits, yet his power was confined to the head only; and the incorrectness of his drawing, when he proceeded lower, cannot but strike every judicious eye. It is by the defect in his drawing, that persons of skill account for so many of his pictures being left unfinished. His chief excellence consisted in the variety of tints which he introduced to render his carnations more clear, and in the loose management of the hair. †

### ALEXANDER COOPER.

*Painted Portraits in Miniature and Landscape.*

He was the elder brother of Samuel Cooper, who learned the art of painting from John Hoskins. But although he became a good artist in limning, yet he was in no degree  
of

\* Mr. Walpole, in the Anecdotes of Painting.

† Among many incorrections observable in the Historical Tables published by Mr. Harms, he seems to be remarkably wrong in his account of this painter; for he mentions Samuel Cooper, as having lived principally at Stockholm, which must be a mistake, Cooper having always lived in England, and principally in London, where he died in 1672, and was buried in Pancras church. Perhaps the author of those Tables means one Alexander Cooper, elder brother to Samuel, who resided for some time at Amsterdam, and was afterwards in the service of Queen Christina, as her miniature-painter.



of competition with his brother. He followed his profession in several cities of the Low Countries, and particularly at Amsterdam; from whence he was invited to Sweden, where he had the honour of being appointed limner to Queen Christina.

He also painted landscapes in water-colours extremely well, and was accounted to have a correct manner of drawing.

#### CAVALIER COPPA.

*Painted History.*

DIED 1665, AGED 70.

This master was born in 1595, and learned design and colouring in the school of Guido; where, by the precepts and exquisite example of that great genius, he acquired a delicate taste of composition, as well as a beautiful tint of colour, and became a painter of high reputation.

His style of design, and his manner of handling, entirely resembled that of his master; and his principal works are in the churches and chapels of Verona, where they are exceedingly regarded.

#### GONZALO COQUES.

*Painted Portraits and Conversations.*

DIED 1684, AGED 66.

He was born at Antwerp, in 1618, and was a disciple of the old David Ryckaert; under whose direction he applied himself diligently, to cultivate those promising talents which he possessed; not only by practising the best rules administered to him by his instructor, but also by studying nature with singular attention.

When he saw, and considered, the works of Vandyck, he was struck with surprise, at beholding such elevation of mind, such force of colour, such life, expression, and handling as were visible in every composition of that great master; and as that manner seemed most conformable to his own genius, he fixed on Vandyck as his model, and had the happiness of so far succeeding in his attempt, that next to that inimitable artist, he was esteemed equal to any other painter of his time.

In the school of Ryckaert he had been accustomed to paint conversations; and he frequently composed subjects of fancy like Teniers, Ostade, and his master; and by that habit, he introduced a very agreeable style of portrait-painting, in a kind of historical conversations, which seemed much more acceptable to persons of taste, than the general manner of painting portraits, and procured him great reputation and riches.

In that way he composed several fine pictures for King Charles I. and likewise several for the Arch-Duke Leopold, and the Prince of Orange; which latter Prince, as a mark of respect, presented Coques with a rich gold chain, and a gold medal on which the bust of that Prince was impressed.

He had an excellent pencil; his portraits were well designed, with easy, natural attitudes; he disposed the figures in his composition, so as to avoid confusion, or embarrassment; he gave an extraordinary clearness of colour to his heads and hands; and his touch was free, firm, and broad, a circumstance very uncommon in works of a small size.

CORIARIO. Vid. ARTO LEONE.

LUCAS CORNELII, or CORNELISZ.

*Painted Portrait and History.*

He was born at Leyden, in 1495, became the disciple of Cornelius Engelbrecht; and was reputed an extraordinary artist in his time; being acknowledged equally excellent in his paintings in distemper, and in oil.

Yet, as he found very small encouragement in his own country, the lovers and admirers of painting being but few, he turned his attention to England, where Henry VIII. shewed a peculiar fondness for the artists, and seemed desirous not only to introduce them, but also to establish them, in his dominions. Thither Lucas directed his course, accompanied by his wife, and a large family of children; and received so many marks of favour from the King, to whom he was appointed principal painter, and such kindness and liberality from the benevolent nobility and gentry of that kingdom, that he seems to have settled there entirely; for, Sandrart observes, that he could obtain no particulars of his life from the time he quitted his own country, except that in general he lived in affluence and great esteem in England.

At Leyden, a picture of his, representing the Woman taken in adultery, is highly admired; and in England, at Penshurst, the portraits of the Constables of Queenborough castle, from the reign of Edward III. to the third year of Henry VIII. are painted by his hand.

JAQUES CORNEELISZ.

*Painted History.*

This painter was born at Oost-Sanen about the year 1471, and the city of Amsterdam boasts much of his remarkable genius and talents. Van Mander says, that in the year 1512 he was considered as a very great master.

In the old church at Amsterdam is preserved a Descent from the Cross, by this Cornelisz. It is an altar-piece, and Mary Magdalen is there represented as sitting at the foot of the Cross. Likewise at Haerlem there is a picture of the Circumcision, painted in 1517, which is extremely commended. Van Mander praises in high terms a design of this master's, in the church at Alkmaar. The subject is the Passion of our Saviour; the composition of the whole is good, and the actions and expressions natural and strong, particularly the expression of the malignity of the executioners who are extending Christ upon the Cross.

He died at a very advanced age, in Amsterdam.

CORNELIUS.



CORNELIUS CORNELISZ, called CORNELIUS VAN HAERLEM.

*Painted History and Portrait.*

DIED 1638, AGED 76.

He was born at Haerlem, in 1562; and from his youth gave evident tokens of an apt genius, and a strong propensity to the art of painting. He was placed under the care of Peter Le Long the younger, who was at that time in established credit; and in a short space he made such a rapid progress, that he was distinguished by the appellation of Cornelius the Painter, and very far surpassed his master. His real name was Cornelisz; but his merit in his profession, and the city where he was born, have afforded him the name of Cornelius Van Haerlem, by which he is now universally, and only known.

When he quitted his master, he determined to improve himself by travelling to Italy, being then only seventeen years of age; but his project was disconcerted by a concurrence of accidents, and he was allured to Antwerp, by the fame of the artists in that city. On his arrival he placed himself with Francis Pourbus, and afterwards with Giles Coignet; and by their instructions he corrected and improved his first manner, which was raw and hard, and acquired a more soft, neat, and agreeable style of colouring and penciling.

As a testimony of his respect to his instructor Coignet, he presented him with a flower-piece of his painting, which was copied from nature, touched in a masterly manner, and delicately finished; and likewise a composition, consisting of naked female figures, well designed, and beautifully coloured, which justly merited the great value that Coignet ever after set upon them.

His colouring in portraits, as well as in history, was truly fine; the disposition of his figures good, and often elegant; the hands and extremities are well designed, and the expressions noble. As he had no opportunities of studying the antique at Rome, he formed his taste from the best casts and models that he could procure, carefully imitating nature in all his performances.

He painted equally well in large and in small; but although he finished a great number of pictures, yet they are not often to be purchased. One of his large designs was the Battle of the Giants; and another, the Deluge, in which the naked figures, and the different ages of those in the latter composition, are extremely well expressed.

OCTAVIO CORRADI.

*Painted History and Portrait.*

DIED 1643.

This master was born at Bologna, and was a disciple of Giacomo Cavedone; but his principal merit consisted in copying the works of other painters of eminence, which he executed to the greatest perfection; many of his copies being, even in his own time, accounted originals of those masters which he imitated.

ANTONIO

## ANTONIO DA CORREGGIO.

*Painted History.*

\* DIED 1534, AGED 40.

The true name of this illustrious painter was Antonio de Allegris; but he obtained the name of Correggio, from an inconsiderable town in the Modenese, where he was born in 1494. He was a disciple of Francesco Bianchi, called il Frari da Modena; but to nature alone was he indebted for every excellence he possessed. For, although he might have received some knowledge from his instructor, yet his manner had nothing that resembled, in any degree, that of Bianchi, or any other artist; nor had he either curiosity, or sufficient resolution to visit Rome, to examine and study the antiques, or to observe the productions of modern genius. By the admirable turn of his own mind, and taking nature for his director, he became one of the most pleasing painters, and most esteemed artists, that have appeared since the revival of the art; and has always been placed in the highest rank of merit, by all those who understand the art of painting, or are capable of judging of its excellencies.

He was peculiarly happy in a beautiful choice; in his carnations appears an inexpressible delicacy, united with the utmost force and truth; and his touch is exquisite. It is impossible to see any thing more tender, more soft, or more round, than his figures, without the smallest harshness of outline, though his outline is not always correct. He was the first who brought the true art of fore-shortening figures, to the utmost perfection, which he effected merely by the power of his own extensive genius; and by that art he decorated the domes of churches, and the ceilings of palaces, in a style that agreeably surprised every beholder, as well by its novelty and beauty, as by its astonishing effect.

He found out certain amiable and graceful airs for the heads of his Madonna's, saints, and boys, which distinguish him from all others, and render him not only superior to most, but inimitable. His thoughts were grand and elevated, his pencil uncommonly tender and delicate; he had the power of touching the passions, by the truth and elegant simplicity of his expressions; and, as to his colouring, it could not so justly be called a beautiful imitation of nature, as nature itself.

Y

In

\* In the dates of the birth and death of Correggio, I have followed the authors of the *Abrégé de la Vie des Peintres*, though I am not thoroughly satisfied that those dates are indisputable. For, De Piles and the Chronological Tables agree that he died in 1513, at the age of 40; Vafari also and Sandrart assure us, that the greatest part of the works of Correggio, were finished in 1512. But, for the satisfaction of those connoisseurs, whose judgment may be far superior to mine, I have set down the testimonies of different authors on the subject.

According to De Piles, Correggio died in 1513, aged 40.

\_\_\_\_\_ to the Chronol. Tables, he died in 1513, aged 40.

\_\_\_\_\_ to the *Abrégé*, &c. he died in 1534, aged 40.

\_\_\_\_\_ to Vafari, and Sandrart, the greatest part of his works were finished about the year 1512; but, Vafari does not mention the year of his birth or death, and only observes that he died about 60 years of age.



In design, Correggio was not as excellent as in his colouring; but, notwithstanding any incorrectness in that respect, his perpetual elegance of taste in design, and the turn which he gives to his actions, must always command our admiration. He had a manner peculiar to himself, of distributing his lights with so great judgment, as to give an amazing relief and force to his figures; and this manner consisted in extending a large light, and then making it insensibly lose itself in the dark shadowings, which he placed out of the masses.

But, although his powers were wonderful in many parts of his art, yet he had no great variety of graceful attitudes, nor did he groupe his figures with all that beauty which might be expected from such an enlarged genius. But, he designed heads, hands, and feet, in a taste that was truly admirable; and finished his pictures with such neatness, purity of tints, and union of colour, that they appear as if they had been executed in one day.

A late writer observes, that Correggio spoiled the natural tints sometimes, by using the red and blue too freely, and has now and then robbed things of their body, by shading them too much, and melting them, as it were, into one another. But, perhaps we ought to forgive Correggio every appearance of imperfection, on account of that unusual greatness of manner, that life and soul, which he has infused into all his figures.

He painted with a sufficient body of colour, but highly wrought up, yet without any distinguishable smart touches of his pencil; and every tint contributes to a general harmony. Many of his pictures are said to be painted on leaf gold, in order to give them a greater degree of mellowness and lustre.

The celebrated Cupola, in the Cathedral at Parma, executed by Correggio, has long been the admiration of all persons of taste, for the grandeur of the design, the warmth of imagination, and the boldness of the fore-shortenings, which are represented with all possible propriety, and possibility; but, in a chamber belonging to that Cathedral, may be seen one of the most lovely pictures painted by this great genius. The subject is, the Virgin Mary, and the infant Jesus; Mary Magdalen is represented as kissing the feet of the infant, and St. Jerom is standing by. And it is justly remarked that, in that composition, the complexions of the child, the mother, the saint, and the Magdalen, are all varied, agreeably to their different ages and characters. This picture is incomparably beautiful for the colouring; and the head of the Magdalen is one of his most perfect performances, in respect of the freshness and loveliness of the tints. The heads, and the extremities of all the figures, are designed with inexpressible grace, though in some particulars the design is a little incorrect.

Two of his most capital pictures are a Leda, and a Venus, intended as a present from the Duke of Parma to the Emperor: the figures are naked, and the flesh was so inimitably tender, clear, soft, and delicate, that it had more the appearance of real flesh, than the production of the pencil. In each picture there was a lovely landscape; but, in that of the Venus, two Cupids were introduced, as trying their arrows of gold and lead on a touchstone; and from a rock issued a stream of transparent water, which, in its course, flowed over the feet of Venus, and seemed so perfectly lucid, that it rather increased the delicate softness of the flesh, than concealed any part of its beauties.

But, in the palace at Modena, was that remarkable painting, called the *Notte*, or *Night* of Correggio. The subject of it is the *Nativity* of Christ, in which the light proceeds from the infant, illuminating the shepherds and spectators, among whom one figure of a woman is represented as being so strongly affected by that ray of glory which issues from the babe, that she holds one hand between her face and the infant, to avert the dazzling brightness with which she seems as if overpowered. Julio Romano, on seeing those pictures, declared they were superior to any thing in painting that he had yet beheld.

JACOMO CORTESI. Vid. BOURGOGNONE.

GIOVANNA MARMOCCHINI CORTESI.

*Painted Portrait.*

DIED 1736, AGED 66.

This paintress was born at Florence, in 1670, and instructed in the art of painting by Livio Mehus, and Pietro Dandini; but, by order of the Grand Dukes, she was afterwards taught to paint in miniature, by Hippolito Galantini.

In that style of painting she, in a few years, became extremely eminent; and was universally applauded for a pleasing and natural tint of colouring, for a pencil singularly neat and tender, and for a very lively and striking resemblance of the persons whose portraits she drew.

She usually worked in oil; but she also painted with crayons, in which she shewed an equal degree of merit, and gave those paintings all the tenderness and warmth of life.

PIETRO DA CORTONA. Vid. BERRETINI.

PIETRO PAOLO CORTONESE. Vid. GOBBO.

JOHN COSIERS.

*Painted History.*

This artist was born at Antwerp, in 1603, and placed as a disciple with Cornelius de Vos; with whom he continued for some years, and proved extremely happy in his taste of design and colouring. His reputation spread through most of the Courts of Europe, and procured him employment from the King of Spain, the Cardinal Infant, the Arch-Duke Leopold, and several other Princes; who expressed the greatest approbation of his works, and bestowed on him such marks of their favour, as were justly merited by his extraordinary abilities.

His composition is in a masterly style; his figures are well designed, and well grouped; and there appears a judicious variety in the attitudes. His back-grounds are much enriched, especially when he introduces architecture; and his manner of painting is broad,



easy, and free. His drawing is generally correct, and his colouring good, except that it sometimes partakes too much of a yellowish tint; but that is not a defect observable in all his performances.

At Mechlin is to be seen a noble design of this master's hand, of which the subject is, the Passion of our Saviour; and Houbraken assures us, that this work alone is sufficient to establish the reputation of Cosiers. He was appointed Director of the Academy at Antwerp, in 1639.

#### PIETRO DA COSIMO.

*Painted History, Portraits, and Bacchanals.*

DIED 1521, AGED 80.

He was born at Florence, in 1441, and was a disciple of Cosimo Roselli; but, as he had a sprightly imagination, and a studious attention to the art, he soon became a far better painter than his master.

Roselli being invited to Rome, to paint one of the Pope's chapels, was attended thither by his disciple, who assisted him in the work; and in that undertaking Pietro gave such proofs of his skill, that he was employed in the Vatican for some years, and so effectually recommended himself to the favour of the Pope, and the principal Nobility, that he painted for them a great number of historical designs, as well as portraits. He had the honour to instruct many disciples, who were afterwards very eminent in the profession; among whom Andrea del Sarto, and Francisco da San Gallo, were of the greatest note; but, as he advanced in life, he grew whimsical, altered his style of design, and, for the most part, delighted to paint fantastical subjects, such as harpies, satyrs, and monsters; and was particularly fond of painting bacchanals.

#### WILLIAM COURTOIS, or CORTESI.

*Painted History.*

DIED 1679, AGED 51.

He was born in Franche-Comté, in 1628, the brother of Giacomo Cortesi, called Bourgognone; and having learned the rudiments of the art from his father, he travelled with his brother to Rome, and entered himself as a disciple in the school of Pietro da Cortona. Under that master he obtained a commendable taste of design and colouring, which enabled him to make a considerable figure in his profession; and afterwards he became the disciple of Claude Lorraine, in whose landscapes he very frequently inserted the figures.

Few artists composed historical subjects in a more agreeable style; and the Nobility of Rome furnished him with perpetual opportunities for exerting his talents, by employing his pencil incessantly, for the ornament of their palaces; as did also the ecclesiastics, in adorning their churches and convents. By order of Pope Alexander VII. he painted in the

gallery of his palace in Monte Cavallo, the Battle of Joshua, which afforded the Pope so much satisfaction, that he presented him with a chain of gold, and a medal, as a mark of his particular esteem.

He frequently assisted his brother Bourgognone in his large designs; and by the recommendation of his master Cortona, he was appointed to paint several noble designs in the church of St. Mark, at Venice, which he executed highly to his honour.

His taste of design was very good; he was generally correct in his drawing; and his manner of composing, colouring, and handling, was so well approved by the ablest judges, that he obtained the character of being an excellent painter, and died possessed of considerable riches, honourably acquired by his merit.

#### REINER COVYN.

*Painted Still Life, and Conversations.*

This painter was born in Brabant, and studied after nature. His usual subjects were herbs, plants, and different kinds of vegetables; and sometimes he painted market-women, with baskets of eggs, fruit, or dead fowl.

He also represented, in some of his compositions, girls sewing, or busy about domestic employments, and likewise conversations.

#### ISRAEL COVYN.

*Painted History and Portrait.*

He also was a Brabanter, and brother to Reinier Covyn; but employed his pencil in subjects very different from those of his brother. His most usual style was history, though frequently he painted portraits; but it is remarked of him, that his early designs, and portraits, were by many degrees superior to those which he finished in his more advanced age.

#### COUWENBERCH. Vid. VAN THIELEN.

#### MICHAEL COXIS.

*Painted History and Portrait.*

DIED 1592, AGED 95.

He was born at Mechlin, in 1497, and received the first notions of painting, when he was very young, from Bernard Van Orlay, of Brussels; but, quitting his own country, he travelled to Rome, and there had the good fortune to become a disciple of Raphael. He studied and worked under the direction of that superior genius, for several years; and in that school acquired the taste of design and colouring peculiar to his master, as also the power of imitating his exquisite manner so far, as to be qualified to design his own female figures with a great deal of grace and elegance.

Undoubtedly



Undoubtedly he had no great invention, nor did he possess a liveliness of imagination; and therefore, when he left Rome, to return to his native country, he took care to carry along with him a considerable number of the designs of Raphael, and other eminent masters of Italy, which he did not scruple to make use of afterwards in his own compositions. By that means he gained reputation, and his pictures were wonderfully admired through the Low Countries.

But, when Jerom Cock returned from Rome, and brought with him into Flanders, the School of Athens, designed by Raphael, and other designs of the most famous Italian artists, they were no sooner made public, than the plagiarism of Coxis was discovered, and his reputation proportionably decreased.

In the church of St. Gudule at Brussels, there is a Last Supper painted by Coxis, which is much commended; and in the church of Notre Dame, at Antwerp, a St. Sebastian, a Crucifixion, and several portraits, which are fine imitations of nature, and the expression in all of them is excellent. And in the chapel of St. Luke, at Mechlin, he painted two folding doors, intended to cover an altar-piece, which were so greatly esteemed, that the Arch-duke Matthias purchased them at a very large price, and carried them out of the Low Countries.

#### ANTHONY COYPEL.

*Painted History and Allegorical Subjects.*

DIED 1722, AGED 61.

He was born at Paris, in 1661, and at first was instructed by his father, who, being appointed Director of the French Academy at Rome, took his son along with him, to give him an opportunity of improving himself there, by studying after the best models: and during his continuance in that city, he designed after the antiques; after the works of Buonaroti, Raphael, and the Caracci; and acquired a noble taste and manner, which, as he advanced in age and experience, was still farther improved.

After three years practice at Rome, he was advised by his friends to travel to Lombardy; and, among the most famous painters whose works occurred to him, he preferably chose to copy those of Correggio, Titian, and Paolo Veronese; and having sufficiently indulged his genius, he returned to Paris, very well qualified to appear as a professed master, although at that time not above eighteen years of age. He soon found employment, and distinguished himself more and more by every public performance; and the Duke of Orleans honoured him so far as to appoint him his principal painter.

He received so many proofs of esteem from the King, the Dauphin, and the Princes of the Blood, that he was seldom disengaged from the service of one or the other; and, as a public testimony of his merit, he was appointed by the King director of all his paintings, with a large pension, and was also elected director of the academy.

But, although this artist had, confessedly, great talents, and an abundance of merit, in several parts of his art; yet, even in his best works, he left just room for the  
censure

cenfure of judicious critics. He was, during his whole life, perfecuted by thofe who envied his fuccefs, being themfelves far inferior to him in defert, which gave him perpetual difquiet; but, as his patrons were fteady and generous, he never fuffered from the malignity of his defamers.

There is a great deal of fpirit in his compofitions, and generally an agreeable expreffion; the turn of his figures is frequently elegant; but he rarely can divest himfelf of the French *goût*. His ftyle is fo well known by the prints which have been published from his works, that it feems unnecessary to be more particular. However, he certainly is not fo much idolized by others, as he is by thofe of his own country, who dwell on his perfections, and feem quite infenfible of his defects, though it muft be confeffed, that he ufually gives agreeable airs to his heads, and his boys are remarkably well defigned.

Two of his performances are particularly commended: the meeting of Jephtha and his daughter, and a Crucifixion; which were applauded by the beft judges, and celebrated by the poets of that time.

#### NOEL NICHOLAS COYPEL.

*Painted History and Portrait.*

DIED 1737, AGED 45.

This painter, who was brother to Anthony Coypel, was born at Paris in 1692, and learned the rudiments of the art from his father; and he took pains to improve himfelf, by ftudying fuch defigns of the beft mafters, either in ftatuary or painting, as were open to his obfervation, till he feveral times obtained the prize in the academy.

He had an apt genius, a ready invention, and a free manner of handling; in his tafte of defign he fhewed a confiderable degree of correâtnefs and elegance; and, as well as his brother, he gave an agreeable air to the heads of his figures. He painted portraits in oil, and with crayons; and, in the latter particularly, expreffed all the tendernels of flefh, with abundance of truth, fpirit, and nature.

The principal work of this mafter is in the chapel of the Virgin, belonging to the church of St. Saviour, at Paris.

#### FRANCESCO COZZA.

*Painted History.*

DIED 1664.

He was born at Palermo in Sicily, where he was inftructed in the firft principles of the art of painting; and to accomplifh himfelf in the profefion, he went to Rome, where he was admitted as a difciple in the fchool of Domenichino.

Under that eminent mafter he continued for feveral years, and conceived fo juft an opinion of the merit of his director, that he constantly endeavoured to imitate his manner and ftyle, and his endeavours were attended with fuccefs.

At Rome he was employed in a great number of grand works, in frefco as well as in oil, which were an honour to his inftructor, as well as to himfelf.

CRAB-



CRABBETJE. Vid. ASSELYN.

DIRK and WOUTER CRABETH.

*Painted History on Glass.*

These brothers were incomparable painters on glass. By some writers they are accounted natives of France, and by others natives of Germany; but it appears certain that they were born at Gouda in Holland. Wouter is said to have visited France and Italy; and by all judges he is allowed superior to his brother in drawing, and in the transparence and brilliancy of his colouring.

The work of Dirk had greater strength in the tints, and, by his bold and strong manner, he produced an effect equal to the clearness and delicacy of the other. Both were very great masters, as well in large as in small, and they wrought with incredible freedom. The most beautiful work of those associated artists, and perhaps the most beautiful of its kind in Europe, was painted by them in 1567, at Gouda, in the great church. The subject is, Christ driving the buyers and sellers out of the Temple; and whether one considers the composition, the attitudes of the figures, or the lustre of the colours, it is an admirable performance.

It is very remarkable, that though those artists lived in the most close connexion and apparent friendship, they were so cautious of having their secret discovered, or perhaps were so jealous of each other, that one brother would not suffer the other to see him at work; and Wouter even covered up his work, as soon as Dirk came into the apartment where he painted.

N. C R A M E R.

*Painted Portraits and Conversations.*

DIED 1710, AGED 40.

He was born at Leyden, in 1670, and at first was a disciple of William Mieris, though he afterwards placed himself with Karel de Moor, whose style of design, and manner of colouring, he followed as long as he lived.

A most uncommon affection always subsisted between De Moor and his disciple; nor was there a stronger resemblance in their manner of painting, than in their tempers and dispositions. His subjects were portraits in small, and conversations; which were beautifully coloured, and finished in a delicate manner. He had a good taste of design, and a judicious disposition of the figures in his compositions; and his portraits had great force, having also a great resemblance of nature.

Cramer had extraordinary talents, but a weakly habit of body; and died much regretted, as he was deservedly admired.

LUCA

## LUCA CRANIUS, or KRANACH the Old.

*Painted History and Portrait.*

DIED 1553, AGED 83.

He was born at Kranach, a town in the bishopric of Bamberg, in 1470, and in his time was accounted a considerable artist. The reputation of his extraordinary merit recommended him to the favour of the Elector of Saxony, who employed him for several years in his service; and the greatest, as also the best part of the works of this master, are preserved in the palace of that Prince.

For the most part he painted portraits and figures at half length; though he frequently painted historical and poetical subjects. He was remarkably fond of painting the heads of old men and women; and the draperies of his figures, in all his compositions, were imitated from the modes of the time. The Elector and his whole Court cared for him exceedingly, and very liberally rewarded him for his labours.

Sandart says that Cranius designed with grace and elegance; of which, however, there is very little or no appearance, in the general number of the paintings of that master, whose works, in these kingdoms, are sufficiently common. His manner of designing was entirely gothic, as his composition was irregular; and although he seems to have laboured the heads of his figures with greater care, yet the hands and extremities are stiff, and often very incorrectly drawn, as well as badly proportioned. Yet this master is not without his modern admirers, who perhaps imagine that the antiquity of a painting compensates for any deficiency of taste, grace, or correctness.

The most capital performance of Cranius, is a naked Lucretia, as large as life, in an erect posture, which is preserved with great care, and highly valued.

## LUCA CRANIUS, the Younger.

*Painted History.*

DIED 1586, AGED 76.

This artist, who was the son of old Cranius, was born at Wittemberg, in 1510; and being thoroughly instructed by his father, he painted in the very same style and manner, as well in respect of his taste in composition and design, as in colouring and handling.

## JOSEPH VAN CRAASBECK, or CRAESBEKE.

*Painted Conversations and Drolls.*

DIED 1668, AGED 60.

He was born at Brussels, in 1608, and was by trade a baker; but, by having a social intimacy with Brouwer, he learned the art of painting from him. He had a strong

Z

natural



natural genius; and by observing the method of Brouwer's drawing and managing the pencil, he made considerable advances; which being noticed by the able artist, he gave Craasbeck every necessary instruction, and soon perceived in his companion, an exact imitator of himself.

His invention was very lively, but his subjects were mean, low, sordid, and often unchaste; yet his touch was delicate, and his colouring clean and transparent; though he was still inferior to Brouwer, as well in penciling as colouring. His general subjects were, taverns, inns, corps de garde, and drunken quarrels, which were full of humour and droll expression, always taken from nature.

One of his most capital designs, is a representation of some boors drunk, and fighting; the tables, chairs, pots, men, women, and children, tumbled together, and one of the combatants stretched out as dead. This picture is of Craasbeck's best time, and is entirely in the manner of Brouwer.

Houbraken mentions a droll incident of this painter, who resembled Brouwer in his morals and extravagancies, as well as in his pencil. Craasbeck took it into his head to be jealous of his wife, who was a modest and agreeable woman; and as he was in some doubt of her affection, in order to enable him to judge certainly whether she really loved him, he one day stripped his breast naked, and painted the appearance of a mortal wound on his skin; his lips and cheeks he painted of a livid colour, and on his palette, near him, he placed his knife, painted on the blade with a blood-like colour.

When every thing was prepared, he roared out, as if he had been killed that instant, and lay still. His wife ran in, saw him in that terrifying condition, and shewed so many tokens of unaffected, natural passion, and real grief, that he rose up, convinced of her affection, dissuaded her from grieving, and freely told her his motive for the whole contrivance.

He very often studied variety of grimaces before a glass, and frequently painted his own portrait, with a patch on one eye, and a countenance full of grimace, particularly about the mouth.

#### CASPAR DE CRAYER.

*Painted History and Portraits.*

\* DIED 1669, AGED 84.

He was born at Antwerp, in 1585, and was a disciple of Raphael Coxis, the son of that Coxis who had studied under Raphael; but he soon shewed such proofs of genius, and of an elevated capacity, that he far surpassed his master, and therefore quitted him.

Afterwards

\* The Chronological Tables of the eminent painters fix the death of Crayer in the year 1638, at the age of 53, which seems manifestly wrong; for all authors agree that he lived above fourscore years; and one writer particularly mentions the last picture painted by Crayer, which was finished in the year 1668, and placed in the Dominicans chapel at Ghent, where that artist is interred.

Afterwards he made judicious observations on the particular excellencies of the most renowned masters to which he had any access; and taking nature for his constant director and guide, he formed for himself a manner that was exceedingly pleasing.

The first work which established him in the favour of the Court at Brussels, was a portrait of Cardinal Ferdinand, brother to the King of Spain, which he painted at full length, and as large as life. In that picture he succeeded so happily, that it was sent to Madrid, and received there with such concurrent approbation of the King and the whole Court, that it laid the foundation of the fame and fortune of Crayer. For the King, as an acknowledgment of the painter's merit, sent him a gold chain with a medal; and added, as a farther instance of his favour, an appointment for a considerable pension.

But nothing can certainly place the talents of Crayer in a stronger light, than the testimony of so excellent an artist as Rubens. That great man went to Antwerp, particularly to visit Crayer, and to see his work; and after examining attentively a picture of his painting, in the refectory of the abbey of Affleghem, he publicly declared that no painter could surpass Crayer. Nor was this master less distinguished by Vandyck, who always expressed a real esteem and friendship for him, and painted his portrait.

He had somewhat less fire in his compositions than Rubens, but his design is frequently more correct. His composition generally consisted of a small number of figures; and with discreet judgment, he avoided the encumbering his design with superfluous particulars, or loading his subject with any thing that seemed not to contribute to its elegance or probability. He grouped his figures with singular skill, and his expressions have all the truth of nature. There is a remarkable variety in his draperies, and an equal degree of simplicity in their folds; and as to his colouring, it is admirable. Of all his cotemporary painters, he was accounted to approach nearest to Vandyck, not only in history but in portrait.

He principally painted religious subjects, and was continually at work; and, although he lived to a great age, yet his temperance and constant regularity preserved to him the full use of all his faculties; and to the last month of his life, his pencil retained the same force and freedom which it possessed in his most vigorous time.

The subject of that picture, which was so honoured by the approbation of Rubens, is the Centurion alighting from his horse, to prostrate himself at the feet of our Saviour. It is a capital design of Crayer; and although it consists of a great number of figures, the harmony and union are well preserved.

#### LORENZO DI CREDI.

*Painted History and Portrait.*

DIED 1530, AGED 78.

He was born at Florence, in 1452, and was a disciple of Andrea Verocchio, at the same time that Pietro Perugino and Lionardo da Vinci studied in the school of that master.



As he had perpetual opportunities of observing that grandeur of style which appeared in the compositions of Lionardo, and that exquisite manner of penciling which far surpassed his instructor Verocchio, he gave himself up entirely to imitate Vinci, in his taste of design, in his handling, and in the management of his colours.

To the astonishment of the connoisseurs of that age, he copied the paintings of that eminent genius with such critical exactness, such a surprising similarity of colour and freedom of touch, that it seemed almost impossible, even at that time, for the most able judges to determine which were the copies and which the originals.

He rose at last into high reputation, and painted a great number of his own designs at Florence, by which he was enriched; and he had the discretion to spend the latter part of his life in a comfortable retirement, disengaged from the fatigue of his profession.

## C R E P U.

*Painted Flowers and Fruit.*

He was born about the year 1660, and was a Fleming, who without any instructor, and only studying after nature, arrived at a great degree of merit in flower-painting.

He originally was bred to a military profession, and had the post of a lieutenant in the Spanish troops; but, while he was encamped, or in garrison, he amused himself by designing after nature such objects as were agreeable to his fancy. He did not quit the army till he was forty years old, and then established himself at Antwerp, where he began to practise painting for a maintenance. His works were very soon noticed by the artists, many of whom were profuse in his commendation, and could not but acknowledge his superiority in many respects. His pictures were much sought for; they brought considerable prices, and were carried to every part of Europe. After some years he settled at Brussels, where he continued to work till the time of his death.

He was a good painter of those kind of objects which he delighted to represent, though he could not justly be ranked with Van Huysum, Mignon, Baptist, or De Heem; but his composition was pleasing, and his flowers were light, tender, and natural, which constituted their greatest merit.

## D A N I E L L O C R E S P I.

*Painted History and Portrait.*

DIED 1630, AGED 38.

This artist was born at Bologna, in 1592, and at first was a disciple of Giovanni Battista Crespi, though he afterwards studied under Julius Cæsar Procaccini.

The grace and the variety observable in the airs of his heads, and the propriety of action and character which he gave to his figures, accompanied with a beautiful tone of colour, soon raised him to the highest esteem; procured him the favour of the great, and so much employment in fresco-painting as well as in oil, that he was not only made very rich, but his reputation also was rendered very extensive.

He painted portraits in an admirable style, superior to most of his cotemporaries; and had the skilful power to give so true and so lively an expression to every one of them, that they seemed to think. He died of the plague, extremely lamented; and with him died his whole family, of the same fatal distemper.

In the church of the Chartreux, at Pavia, are several charming paintings by Crespi; Christ among the Doctors; the Presentation in the Temple; the Adoration of the Magi; the Baptism of Christ; and the Preaching of St. John; which are all excellent performances. And at Wilton there is a picture painted by this master, representing the Virgin encircled with flowers, with Christ leaning on her bosom.

#### GIUSEPPE MARIA CRESPI.

*Painted History and Portrait.*

DIED 1747, AGED 82.

He was born at Bologna, in 1665, and received his earliest instruction in design from Angelo Toni, a very moderate artist; but in a short time he quitted that school, and successively studied under Domenico Canuti, Carlo Cignani, and Giovanni Antonio Burrini. Having obtained great improvement, from the precepts and example of the latter eminent masters, he applied himself industriously to study the works of Baroccio, in order to habituate himself to the imitation of that painter's style. He found all the advantage he could hope, from the observations he made on the works of that distinguished artist; and he promoted his knowledge still farther, by designing after the naked in the academy, and afterwards studying the principles of colouring at Venice, from the paintings of Titian, Tintoretto, and Paolo Veronese.

Thus qualified to appear with credit in his profession, his merit was made known to the Grand Duke Ferdinand, who immediately engaged him in several noble compositions, which he executed with success; affording that Prince the highest satisfaction, and likewise gaining the applause of the public. The Duke made him magnificent presents, distinguished him with his protection and favour, and honoured him with the title of his own painter.

In portrait he was particularly excellent; and to those subjects he gave elegant attitudes, with a strong and graceful resemblance. The most illustrious persons for learning and nobility among the men, and the most celebrated ladies for birth or beauty among the women, or who were admired performers on the stage, were his usual subjects, and were rendered still more admired by his pencil.

His imagination was lively, and often whimsical; he was very famous for caricatures; and frequently amused himself with designing comic and burlesque fancies, which he expressed with abundance of humour and drollery. Sometimes he etched those designs with aqua fortis, selecting his subjects from the writings of the facetious and burlesque poets.

He was remarkably singular, in accustoming himself to paint in a chamber properly darkened, and so contrived, as to admit a ray of the sun, or the light of a flambeau, to enable



enable him to give a greater roundness and relief to his paintings, by a nice observation of the force of natural light and shadow. His taste of design was elegant and graceful; and his colouring had a degree of force that was very striking, and very extraordinary.

DOMENICO CRESTI, called Cavalier PASSIGNANO.

*Painted History and Portrait.*

DIED 1638, AGED 80.

This painter, accounted one of the best masters of his time, was born at a village in the neighbourhood of Florence, called Passignano, in 1558 (though his birth, in the Chronological Tables, is erroneously fixed in 1585); and he received the name of Passignano, from the place of his nativity.

At first he was instructed in the art by Macchietti, and afterwards by Battista Naldini; but at Florence he became a disciple of Frederick Zuccherò, and painted several works in conjunction with that master, which established his reputation. He had very uncommon and great abilities; a fruitful invention, a noble taste for grand compositions, a competent skill to introduce a multitude of figures in his designs, and an accurate judgment to dispose them with elegance. Yet he was not without his defects; for he frequently painted with too thin and fluid a body of colour, which prevented his pictures from having a proper degree of force; and being impatient, when his pencil did not immediately produce the effect which the vivacity of his imagination suggested to him, it discomposed his mind, and disordered his work.

He was also censured by very able judges in the art, for not adorning or enriching his figures with suitable draperies, though they were in other respects excellent, for correctness of design, and for the natural easy turn of the attitudes.

Mr. C R O S S.

*Painted History.*

He was an English artist in the reigns of Charles I. and II. who was not remarkable for any thing but copying; yet in that point he is said to have had a great deal of merit.

It is reported of this painter (though with what degree of truth is uncertain), that being employed by King Charles I. to copy some of the works of the best masters of Italy, and being permitted by the State of Venice to copy a famous Madonna of Raphael, in the church of St. Mark, he executed his commission so happily, that he brought away the original, and left the copy in its stead. The deception was not immediately discovered, and the detection was too late to regain it; for, although several messengers pursued him expeditiously, they were all disappointed.

It is likewise reported, that the Spanish Ambassador, in the time of Cromwell's usurpation, bought that picture, and the twelve Cæsars, by Titian, for the King of Spain, who placed them in the Escorial.

## FRANCESCO CURRADI.

*Painted History and Portrait.*

DIED 1660, AGED 90.

He was born in 1570, and learned the art of painting from Battista Naldini, under whom he made so great a proficiency in colouring and design, that his master permitted him to assist him in some of his own works; and being frequently afflicted with the gout, he confided the finishing of his compositions to Curradi and Balducci, his disciples, who executed them with a spirit and beauty equal to their master. The persons of the best taste in painting, allowed Curradi to have a delightful manner, great correctness of design, an excellent disposition of his figures, attitudes full of life and expression, and a thorough understanding of the chiaro-scuro.

He studied the airs of the heads with unusual exactness, and gave a graceful and angelic air to particular figures in his historical compositions, but particularly to the heads in his designs from sacred history, which were mostly the subjects he chose to paint.

To oblige his friends he often painted portraits, which were admired for the life and nature infused into them by his pencil, for the roundness and relief of his colouring, and also for the amiable resemblance of the persons who sat to him.

## C U Y L E N B U R G.

*Painted History, Landscape, and Figures in Caves.*

This artist is by many supposed to have been a disciple of Poelemburg, by his taste of design, and the style of his composition; although neither his age nor his master are ascertained by any of the biographical writers that I have seen. His subjects are, caves with figures, nymphs bathing, bacchanals, or stories from fabulous history, and sometimes designs of fancy.

He usually painted in a size much larger than Poelemburg, and wanted that clearness of tint, that lustre of colouring, so remarkable in all the genuine works of that delicate painter. A predominant brown prevails through the whole of Cuylenburg's pictures, and makes an evident difference between the colouring of those two masters. And besides, Cuylenburg is neither so delicate in his female forms, so correct in his drawing, so elegant in his taste, nor so neat in his finishing, as are all the paintings of Poelemburg; nor is he, in general, equal to Vertangen.

C U Y P. Vid. K U Y P.



## D.

JACOPO D'AGAR.

*Painted History and Portrait.*

DIED 1716, AGED 76.

HE was born at Paris, in 1640, and was a disciple of Ferdinand Vouet; from whom he learned to design subjects of history, which he performed with a good deal of credit. But, perhaps conscious that his genius would not enable him to arrive at any high degree of excellence in that style, he applied himself to draw and paint portraits after the life, and very soon acquired a great reputation through all Flanders.

His manner of designing those subjects was elegant; he had a pleasing and lively tone of colour; and his works were admired at most of the Courts of Europe. But he was particularly invited to the Court of Denmark; where he was received with every mark of respect, and immediately engaged in the service of that Monarch, being also employed by the principal Nobility at Copenhagen. The merit of his paintings, and his politeness of manners, gained him the particular regard of the King, who conferred on him an employment of honour near his own person, and appointed him his principal painter; and at the death of his patron, Christian V. he was continued in the same appointments, by the successor Frederick IV.

As he was desirous to establish his fame in other countries, he felt an eager ambition to visit London, where he knew the polite arts were as zealously cultivated, as the artists were liberally and generously rewarded; and he obtained permission to spend some time in that country, whither the merit and character of the artist had arrived before him. His reception amply answered his most sanguine expectations; for the Nobility, and the lovers of the art, kept him constantly at work; and when he returned to Denmark, he was loaded with riches and honour, and possessed an universal esteem as long as he lived.

The portrait of D'Agar, painted by himself, is honoured with a place in the gallery of the eminent painters at Florence.

DIRK DALENS.

*Painted Landscape.*

DIED 1688, AGED 29.

This master was born at Amsterdam, in 1659, and learned the principles of the art from his father William Dalens, a landscape-painter, who had no great abilities, and who very soon was surpassed by his disciple.

He

In the year 1672 he retired to Hambourg, to avoid the calamities of war, which at that time desolated his native country; and happening to meet with John Voorhout, who was there at that time, they associated together, and jointly applied themselves to study, and to improve themselves in their profession. At his return to Amsterdam, his performances received the approbation of the public, and he would probably have made a very considerable figure, if he had not been cut off in the very bloom of his years.

In the collection of the Elector Palatine there is a fine landscape by this master; the scene is a marshy ground, on which are represented ducks and other fowl, very much in the taste and manner of Hondekoeter.

#### PIETRO DANDINI.

*Painted History, Landscape, Portrait, Architecture, Battles, and Animals.*

DIED 1712, AGED 66.

He was born at Florence in 1646, and received his first instruction in the art of painting from Valerio Spada, who excelled in small drawings with a pen. Whilst he was under the care of that artist, he gave such evident proofs of a ready genius, that he was then placed as a disciple with his uncle Vicentio Dandini, a master of great reputation through all Italy, who had been bred up under Pietro da Cortona. Vincentio soon observed the close application of his pupil, and therefore gave him all possible assistance, by directing him to design after nature, till practice confirmed him in correctness; he also encouraged him to furnish his mind by reading history; and made him attend the public lectures on anatomy, that he might be thoroughly acquainted with the structure of the human body, and the true situation and action of every member and muscle.

From so regular and excellent an education, he became an admirable artist; and even his first productions were applauded for the goodness of the design, and the pleasing tone of his colouring. But, when he had an opportunity to exert his talents, and to discover the fertility of his invention, and the grandeur of his ideas, in several large compositions which he finished, he was ranked among the most able masters of his time.

He travelled through most of the cities of Italy, studying the works of those who were most distinguished; and resided for a long time at Venice, where he copied the paintings of Titian, Tintoretto, and Paolo Veronese; and afterwards visited Parma and Modena, to design the works of Correggio; omitting no opportunity that might contribute to improve his hand, or his judgment. When he returned to Florence, the Grand Duke Cosmo III. the Grand Duchess Victoria, and the Prince Ferdinand, kept him perpetually employed, in fresco painting as well as in oil; his subjects being taken not only from sacred or fabulous history, but from his own invention and fancy, which frequently furnished him with such as were odd and singular, and especially with whimsical caricatures.

He had a most extraordinary talent for imitating the style of even the most celebrated ancient painters of every school, particularly Titian, Veronese, and Tintoretto; and with a force and elegance equal to his subjects of history, he painted portraits, landscapes, architecture, flowers, fruit, battles, animals of all kinds, and likewise sea-pieces; proving himself



an universal artist, and excellent in every thing he undertook. He had a refined taste of design a beautiful tone of colour, great firmness and freedom of pencil, and an unusual mixture of force and sweetness, with an agreeable harmony, appeared in all his compositions, resulting from a judicious use of the chiaro-scuro.

He had a son,

#### OCTAVIO DANDINI,

Who proved not inferior to him in any branch of his profession, and was an honour to his family and his country.

#### CÆSARE DANDINI.

##### *Painted History.*

He was born at Florence; and was the elder brother, and first instructor, of Vincentio Dandini, the uncle of Pietro. This master had successively studied as a disciple with Cavalier Curradi, Passignano, and Christofano Allori; from whom he acquired a very pleasing manner of designing and colouring. He was extremely correct in his drawing, and finished his pictures highly. Several noble altar-pieces in the churches of Florence are of his hand; and one, which is in the Chapel L'Annonciata, is particularly admired.

#### CAVALIER DANIELLO. Vid. DANIEL SYDER.

#### HENRY DANKERS.

##### *Painted Landscapes.*

He was born at the Hague, where he was taught the first rudiments of painting; but he afterwards travelled to Italy, and studied there for some years. His observing those scenes with which the face of nature is so beautifully diversified in that country, and his attention to the works of the best painters of landscape, rendered him a good artist in that branch, to which he devoted himself entirely.

King Charles II. of England engaged him to paint views of all the sea-ports in his dominions, and particularly the prospects on the coast of Wales, as also the views of the royal palaces; which commission he executed extremely to the satisfaction of his employer. He followed his profession in London for several years, and had good rates for his pictures, being esteemed the neatest and best painter in his way, of that time.

He had a brother, named

#### JOHN DANKERS,

Who was a painter of history, and lived and died at Amsterdam.

#### DIRK VAN DELEN.

##### *Painted Insides of Churches, and Perspective Views.*

Neither the precise year of the birth or the death of this master is mentioned by Houbraken, or other writers; but it is recorded that he was born at Heusden. He was a disciple of Francis Hals, in whose school he practised to paint those particular subjects, which

which were most esteemed by that master, such as portraits and conversations; and by that means he acquired the skill to design figures, with a great deal of spirit and correctness.

But his predominant inclination directed him to paint architecture and perspective; and those he studied with so much care, as to make his works admired and coveted through the Low Countries. His subjects were, the insides of churches filled with figures, grand temples, magnificent saloons and galleries, with people assembled at concerts of music, or feasting, or dancing; and those subjects he finished highly; his architecture was in a noble taste; the figures were well designed; and they were grouped with a great deal of judgment.

Several authors mention the performances of this master, with large commendation for the goodness of his invention, and the neatness of his handling.

### JACOB DELFT.

*Painted Portrait.*

DIED 1661, AGED 42.

He was the son of Willemz Delft, and grandson of Michael Mirevelt, born in 1619 at Delft. As he had been carefully instructed by his grandfather, he chose to paint the same subjects for which Michael was so deservedly esteemed; he acquired a similar taste of design and colouring, and imitated him successfully in the management of his pencil; nor can there be a greater encomium given to this master, than what is asserted by the concurrent testimony of several writers, that he painted portraits with a force and delicacy equal to Mirevelt.

### DEODATO DELMONT.

*Painted History.*

DIED 1634, AGED 53.

He was born at St. Tron, in 1581, of a good family, who gave him an education suitable to his fortune; had him instructed in all the polite languages; and placed him as a disciple with Rubens, to learn design and colouring. He became the most intimate and beloved friend of that illustrious painter, and accompanied him to Italy; and during his continuance at Rome, he studied every thing that was curious in painting, statuary, or architecture, with such accurate care, that he obtained the reputation of being an excellent painter and architect.

For a long time he was employed at the Court of Newburgh; and the Duke ennobled him, as a testimony of his merit. Several excellent paintings by this master are preserved in the churches and convents of Italy; but there are three capital performances of his at Antwerp, which are evident proofs of his extraordinary talents. In the church of Notre Dame is a fine picture of the Transfiguration; in the Jesuits church is another composition, representing Christ carrying his Cross, which is considered as one of the principal



ornaments of that edifice; and in a cloister, is the Adoration of the Magi, painted for the altar-piece. It is grand in the design, exquisitely penciled and coloured, and in a free and firm style. In all his subjects the composition is elevated, the design correct, and the colouring and penciling excellent. Rubens himself was profuse in his praise, and the approbation of that incomparable judge is sufficient to secure the approbation of posterity.

#### BALTHASAR DENNER.

##### *Painted Portraits.*

DIED 1747, AGED 62.

He was born at Hambourg, in 1685, and was instructed in the principles of the art by the most noted master in Altena; though afterwards he was placed under the direction of another painter at Dantzick; and having, for some time, practised with those professors, he improved himself by copying the best pictures which could be procured in the latter city, and also studied diligently after living models.

When he thought himself qualified to work for the public, he was appointed to paint the portrait of the Duke Christian Augustus, administrator of Holstein-Gottorp, in miniature; and he performed it with such success, that it established his credit at that Court; where he painted, in one picture of a large size, twenty-one portraits of the family of that Prince, and also added his own. That picture so highly pleased the Czar Peter, that he determined to have it conveyed to Petersburg, till he was informed that the Duke would be exceedingly sorry to have it carried out of his own country.

He was principally employed by the Princes of Germany, and the King of Denmark, and he painted many portraits of that Monarch; but at intervals he visited other countries, and particularly England and Holland, where he was received and respected as his merit justly deserved. As a specimen of his abilities, he carried along with him the portrait of an old woman, so wonderfully painted, that it not only procured him honour and employment in London and the Low Countries, but he refused five hundred guineas for it. It was purchased for a greater sum by the Emperor Charles VI. who was so careful to preserve it from injuries, that he kept the key of the cabinet where it was reposit; and some time after procured from Denner the head of an old man, as a companion, for which he gave the same price. Those heads are the most capital of all his performances.

This master was most remarkable for finishing his portraits in a manner that was inconceivably neat; his expression is natural, nor had he, in his touch or his colouring, any appearance of stiffness, or of the mannerist; but a general union and harmony seemed diffused through the whole. However, he had no great taste of composition; his draperies are very indifferent, without any idea of dignity in the disposition, and without truth in the folds. His manner of design, except in the heads, was but poor; and his works cannot by any means be recommended as a model to other artists. In some parts he was admirable, but very unequal in others; yet he has painted the portraits of his wife and himself, in the manner of Rembrandt, which are so minutely finished, that (if writers may be credited) even the pores of the skin are visible.

## JACQUES DENYS.

*Painted History and Portrait.*

This artist was born at Antwerp in 1645, and was a disciple of Erasmus Quellinus; but went young to Rome and Venice, where he spent some years in copying the works of Raphael, Julio Romano, Guido, and Titian, and forming his taste of design and colouring from the compositions of those celebrated masters; by which method of conducting his studies, his own compositions shewed all the elegance of the Roman and Venetian schools.

The Arch-Duchess at Mantua, having heard the genius of Denys very greatly commended, invited him to her Court, and took him into her service; and not long after, the Duke of Tuscany obtained permission for him to visit Florence, where he painted the portraits of that Prince and his family; nor would the Grand Duke have suffered him to leave his Court, if Denys had not been under prior engagements to return to Mantua.— However, the Grand Duke expressed the most kind concern for parting with him; he made him many valuable presents, among which were a rich gold chain and a large medal of gold; and he honoured Denys with letters patent, declaring his esteem for the talents and personal merit of that artist. At his return to Mantua, he finished several grand historical compositions for his patroness, and adorned the principal apartments of the palace with such works as were sufficient to rank him among the most able in his profession.

The Arch-Duchess wished to engage him in other new designs, in order to detain him longer in her service; but the love of his native country prevailed over all other considerations with him, as he had then resided in Italy for fourteen years; and he returned to Antwerp, loaded with riches and honours. By all the artists, and lovers of the art, he was received in that city, as in triumph; but he enjoyed that honour only for a short time, and died soon after, extremely regretted in every part of Europe, whither his fame had extended.

The greatest part of his works are in Italy, few of them being to be seen or purchased in his own country. Yet, at Antwerp is to be seen an *Ecce Homo* of his painting, which, as well in design as colouring, is entirely in the style of Vandyck. There is also, in the same city, a portrait most beautifully coloured, and painted with so great freedom and force, as if portrait had been his peculiar study and excellence. In general he was remarkable for great correctness of design; his colouring is bold; and his manner hath abundantly more of the school of Italy, than of that of Flanders.

## PETER CORNELIUS DERYCK, or DERICK.

*Painted Portraits, Landscapes, and Cattle.*

DIED 1630, AGED 62.

He was born at Delft, in 1568, and was a disciple of Hubert Jacobs; and having acquired a good degree of knowledge under that master, he went to Italy, where he studied the different



different styles of the most eminent masters, and at last fixed on Bassan as his model. In copying and designing he spent fifteen years at Rome, Venice, and other cities of Italy; and painted a great number of pictures in a large as well as in a small size.

His portraits were very much admired; but those pictures which he painted in the manner of Bassan, were commended for the goodness of the design, for the firmness and freedom of his touch, and the spirit of those animals which he introduced into his compositions. His peculiar excellence was his imitation of the style, the manner and the tint of colouring of Bassan; and that imitation he performed with such exactness, that even good judges are frequently deceived by some of the pictures of Deryck.

#### WILLIAM DERYKE.

*Painted History.*

DIED 1697.

He was born at Antwerp, and at first was bred to the trade of a jeweller; but he afterwards applied himself to painting, in which he had tolerable success.

His manner of design was not extraordinary; his compositions were historical subjects, with figures as large as life, and those he executed with a full, bold pencil; but, although there was an appearance of merit in some particular parts, yet his outline was frequently incorrect, and in respect of grace, and an agreeable variety, he was very deficient.

#### FRANCIS DESPORTES.

*Painted Animals, Huntings, Flowers, and Insects.*

DIED 1743, AGED 82.

He was born at the village of Champigneul in Champagne in the year 1661, and was a disciple of Nicasius Bernard, whose manner of painting he ever after seemed to imitate.

The subjects which he generally delighted to paint, were flowers, insects, animals, or representations of the chase; and those he designed and coloured with abundance of truth; his local colours being very good, and the aerial perspective well managed.

He mostly was employed in the service of Lewis XIV. and for that Monarch, for the Dauphin, and the Duke of Orleans, he painted many pictures, representing the chase of different animals, in which the action and attitudes of the dogs were full of spirit, nature, and life.

In the train of the Duke d'Aumont, when he went as ambassador to England, Desportes arrived in London; he took with him some of his paintings, as a specimen of his abilities; and during his continuance in that city, he experienced (as many others of his countrymen have done) the generous encouragement of the English, who purchased many of his performances, which are sufficient evidences of his merit.

JAQUES

## JAQUES DEWIT,

*Painted History and Portrait.*

HE WAS ALIVE IN 1744.

This master was born at Amsterdam, in 1695, and shewed a very early fondness for the art; and, while he was extremely young, learned the first principles of drawing and design from Albert Spiers, a portrait painter; but, afterwards, he was placed as a disciple with Jacques Van Hal, a painter of history, whose reputation was considerable. With that master he continued two years; and then applied himself to study after nature, and likewise to copy some capital paintings of Rubens and Vandyck, to which he obtained access by the interest of his uncle (a lover of the art, and a very curious collector), from which his principal improvement arose.

In 1713 he obtained the first prize in the academy, for designing after a living model; and the first prize for painting history; and he made himself particularly known, by sketching several of the cielings in the Jesuits church at Antwerp, which had been originally painted by Rubens and Vandyck, and were very much injured by lightning; and those grand compositions had been entirely lost to the public, if they had not been thus preserved by the industrious curiosity of Dewit, in whose sketches they still subsist.

He was much solicited to paint portraits, but it was with the utmost dislike he ever undertook it; as it was not only so much inferior to historical subjects, but because success, in that style, depended greatly on the caprice, vanity, self-admiration, or ignorance of others; and at last he totally refused it, although he received the most deserved applause, for what he had done in that way. He principally painted ceilings, and grand apartments, and in all his compositions shewed an elegance of taste, with a tolerable correctness of design.

His most noted work was for the Burgomasters of Amsterdam in their great council chamber. The subject which Dewit chose, was, Moses appointing the seventy Elders. It was a grand composition, forty-five feet wide, by nineteen high; and the whole work is a proof of a fine taste, noble ideas, and a freedom of hand capable of executing the dictates of a lively imagination. Although he had never seen Rome, he had acquired the style of the Italian masters, by studying after the finest designs of the best artists of that country, which he had collected with great judgment and expence.

His colouring is extremely good, and his compositions are pleasing; because they are always ingenious, and in the grand manner; his pencil is free, and his touch full of spirit and brilliancy; and a better taste of design would have rendered him truly eminent. But his greatest excellence consisted in his imitation of bas-relief in stone, wood, or plaster; which objects he painted with so much roundness as to deceive the eye, by giving them the appearance of real carvings; and those works of his are highly prized in every part of Europe.



He designed boys with a great deal of skill and taste, and knew where to introduce them with a good effect, especially where he represented them in bas-relief; and as he made sketches for all his paintings, those sketches, although they are slight, are much admired for their freedom and spirit, and purchased by persons of the best taste.

JOHN BAPTIST VAN DEYNUM.

*Painted Portraits in Miniature, and History in Water-colours.*

He was born at Antwerp, in 1620, and devoted the early part of his life to an intense study and practice of the art of painting; and at last became very excellent in his profession.

His subjects were portraits in miniature, and also history and landscapes in water-colours; which he executed with surprizing neatness, judgment, and taste. The greatest part of his paintings were purchased by the Emperor and the King of Spain; and his works were admired for the delicacy of his touch, for the sweetness of his colouring, for the exquisite manner in which he finished them, and also for an elegance in his composition.

LEWIS DEYSTER.

*Painted History.*

DIED 1711, AGED 55.

This master was born at Bruges, in 1656, and was placed as a disciple under the direction of John Maes, a painter of portrait and history; but he perfected himself in the knowledge of the true principles of design and colouring, by studying the antiques, and the best modern productions at Rome for six years; and spending six years more at Venice, in copying, and curiously examining, the beautiful compositions of the Venetian artists.

When he returned to his own country, he was of so retired a disposition, that he was scarce known even in his own city, though he had abundant merit, and though his works were at the same time generally admired. But he was compelled to engage in several performances for the public, which introduced him more effectually to the world, and enriched him, while they raised his reputation.

At Bruges, he painted two excellent pictures; the one, Rebecca with Abraham's Servant at the Well; and the other, Judith and Holophernes. But his most capital compositions are, the Death of the Virgin, which is an incomparable performance, not only evidencing the abilities of Deyster, in respect of design, but also the great accuracy with which he had studied nature; the other, the Resurrection of Christ, and the appearing of Christ to Mary Magdalen, and the other Mary; in which the figure of our Saviour is accounted no way inferior to Vandyck, either in colouring or design.

He composed in the grand style, and much in the taste of the Italian school; he gave a great deal of elegance to the airs of his heads, and to the extremities of his figures; his draperies

draperies are loose and light, so as to make the naked in the limbs perceptible, and the folds are large and well chosen; his colouring is warm, and the shadows were only glazed in the finishing, with a composition called sphalum.

#### ANNA DEYSTER.

*Painted History.*

DIED 1746, AGED 50.

She was the daughter and disciple of Lewis, born at Bruges in 1696, and painted in the style and manner of her father; and she imitated his touch and colouring so exactly in the copies she made after the works of her father, that few of the most able judges could determine positively, which were the copies, or which the originals.

#### ADRIAN VAN DIËST.

*Painted Landscapes and Cattle.*

DIED 1704, AGED 49.

He was born at the Hague, in 1655; but spent the greatest part of his life in England, where he gradually rose into considerable credit, having been well instructed by his father, who was a skilful painter of sea-pieces.

His taste of landscape was formed almost entirely (as he often declared) by designing those lovely views in the western parts of England, and along the coasts. He wanted, however, a great deal of that excellence at which he might have arrived, had he seen Italy, and been not only conversant with the beautiful scenery of that country, but with the works of the great masters, who were eminent in that style which he cultivated. Some of his pictures, finished in his best manner, have great clearness and transparency in the colouring, and a peculiar tenderness in the distances; they are truly fine in the skies, have an uncommon freedom in the clouds, and an agreeable harmony through the whole.

But, as he was often obliged to paint for low prices, there is a great disproportion in the merit of some of his works, when compared with others. The narrowness of his circumstances depressed his genius, and rendered him unattentive to fame, being solely anxious to provide for his family. Had he been so happy as to have received a proper degree of encouragement, it is not improbable that he might have approached near to those of the first rank in his profession. The figures in his landscapes were frequently inserted by the younger Adrian Coloni, his brother-in-law.

#### ABRAHAM VAN DIEPENBEKE.

*Painted History.*

DIED 1675, AGED 68.

This artist was born at Bois-le-duc, in 1607, and was at first a painter on glass, in which he was accounted excellent, and even superior to any of his time; yet he discon-



tinued it, on account of a variety of discouraging accidents that happened to him, in his preparations for that kind of work. He studied for some time in Italy, and found there good employment as a glass painter; but he turned his thoughts entirely to painting in oil; and, to obtain the best knowledge of colouring, entered himself in the school of Rubens, where he improved exceedingly, and was considered as one of the good disciples of that great master. However, notwithstanding the opportunity he had of refining his national *goût*, during his residence in Italy, it never induced him to alter his original taste of design; for all his subsequent compositions were too much loaded, and not very correct.

His invention was fertile, and shewed genius, and his execution was full of spirit; but it was no inconsiderable prejudice to him, to have been engaged in such a number of designs as were perpetually thrown in his way, and which he was obliged to strike out in a hurry, without competent time allowed, for judgment to revise, digest, and correct them. Designs for title-pages, for theses, and devotional subjects, engrossed the greatest part of his time and his labour; or designs for the decoration of books; of which kind, that called the Temple of the Muses afforded him great employment, and added some honour to the artist, merely as a designer.

He has been always ranked among the better disciples of Rubens, and possessed of more liveliness of genius than most of the others. He imitated the manner of his master with success; he coloured well, and gave a great force to his paintings by his singular skill in the *chiaro-scuro*.

#### ABRAHAM DIEPRAAM.

##### *Painted Conversations.*

This painter was at first instructed in the art by Dirk Stoop, the father of Peter Stoop the battle painter; and, in a few years after, he studied under Hendrick Zorg; but his principal improvement was derived from the precepts of Adrian Brouwer, whose style of design, and manner of colouring and handling, he imitated with so great accuracy, that there is a strong resemblance in their productions. But unhappily for himself, he imitated his master Brouwer, not only in his pencil, but also in the dissoluteness of his morals; and by that means his time was unprofitably consumed, his substance dissipated, and those excellent talents with which nature had liberally endowed him, were incredibly impaired.

His first pictures were much esteemed, and sold for a good price; some of them being as transparent in their colour, as well designed, and as freely and neatly handled, as many of Brouwer's. But when he gave himself up to a vicious and irregular course of life, his hand forgot its former execution, and even his ideas were altered and confused: for which reason his latter works are accounted but comparatively mean, and scarce appear to be of the same hand with those of his best time. His irregularities reduced him to great poverty, and he died in an hospital, though he had abilities which, properly exerted, would have rendered him very happy and very famous.

## WILLIAM DOBSON.

*Painted Portrait and History.*

DIED 1646, AGED 36.

This admirable painter was born at London, in \* 1610, and was apprenticed to one Peak, a stationer and dealer in pictures. He received indeed some instruction from Francis Cleyn; but he owed his principal improvement to his copying a few excellent pictures, procured by his master, particularly some of Titian and Vandyck; and the manner of those two masters he in some measure always retained.

By that course of study and practice he improved so remarkably, that a picture of his painting being exposed in the window of a shop on Snow-hill in London, Vandyck, passing by, was struck with it exceedingly; and inquiring after the author, found him at work in a poor garret. Vandyck soon delivered him from a situation so unworthy of his merit, and generously furnished him with every thing requisite for his appearance in a character suitable to his talents. He afterwards recommended him to King Charles I. who took him into his service, kept him at Oxford as long as he himself continued there, sat to him often for his portrait, and distinguished him by the name of the English Tintoret.

It is much to be lamented, that an artist born with such happy talents, and so excellent a genius, should have wanted those advantages in his studies, which might probably have raised him to the highest excellence. Had he seen Italy, had he even beheld the antiques, and been furnished with an opportunity of examining, as Vandyck and Rubens had done, the perfections of the illustrious artists of Rome and Venice, it is no way improbable that Dobson might have equalled the best portrait-painters that ever lived, since, without any of those aids, he is only in some particulars inferior to any of them.

Undoubtedly he was one of the most eminent painters of his time, and an equal honour to the art and to his native country. His manner is bold and free, and at the same time has abundance of sweetness, with a charming tone of colour; and although he was inferior to Vandyck, in the gracefulness of his figures, yet he gave life, dignity, and sentiment, to his portraits; and for truth, character, and resemblance, few have surpassed him.

At Wilton there is a picture of the Decollation of St. John, by Dobson, which is in a good style, though the colouring is rather cold: the idea of St. John is said to be taken from the face of Prince Rupert: and at Blenheim, Northumberland-house, and the Duke of Devonshire's, are several very capital pictures of this master.

B b 2

JACOB

\* The author of the *Lives of English Painters*, at the end of De Piles, says, he died in 1647, aged 37. The *Chronological Tables* fix his birth in 1610, and his death in 1649; but the author which I have chosen to follow, says he died in 1646, aged 36.



JACOB VANDER DOES, the Old.

*Painted Landscapes and Animals.*

DIED 1673, AGED 50.

He was born at Amsterdam, in 1623, and for some years was the disciple of Nicholas Moyaert; but in the twenty-first year of his age he quitted Holland, and travelled to Rome, where he arrived in a very necessitous condition, and was supported by the young artists of the Bentvogel society.

He spent several years at Rome, designing and painting with inexpressible application; and at last adopted the manner of Bamboccio, preferably to the multitude of great masters whose works he had considered; and made him the model for his own performances. And it soon became evident, that his choice was judicious, as his future works approached very near to the merit of that great painter.

He had naturally a great diffidence of his own abilities, and often felt himself not pleased with his work, even after exerting his utmost pains and industry; and frequently he grew melancholy, by imagining that he observed others arrive at a greater degree of perfection than himself. However, when he returned to Holland, he had as much success as he could desire; and having married a person who possessed a considerable fortune, he followed with much more pleasure and content.

His temper, which was morose and disagreeable, procured him the hatred and contempt of all his acquaintances in Italy; and compelled him to return to his own country. The only friend who did not forsake him was Karel du Jardin, as he alone could endure his disgustful humour. Yet those two painters were as opposite in their style, as they were unlike in their dispositions: Jardin loved to paint clear and cheerful; Vander Does was fond of the brown and dark, and his very pictures seemed to partake of the gloominess of his temper.

In the composition of his landscapes his taste was noble; and the small figures with which he adorned them, were well designed, and touched with spirit; the animals also, which were chiefly sheep or goats, were painted with such truth and delicacy, that few artists have surpassed him in that point. He perfectly understood the principles of the chiaro-scuro, and grouped his figures with judgment and propriety; but his particular excellence consisted in designing sheep in a variety of attitudes, with abundance of correctness, and a tint of colour that was true nature.

It is observed that his pictures brought higher prices during his life, than they have done since his decease; though many of them have extraordinary merit, and some of them are very deservedly much valued.

JACOB

## \*JACOB VANDER DOES, the Young.

*Painted History.*

DIED 1693, AGED 39.

He was born at Amsterdam, in 1654, the son of Jacob, and younger brother of Simon Vander Does. He was at first a disciple of Karel du Jardin, with whom he continued till that painter went to Rome; and then he placed himself as a disciple with Netscher, and studied under his direction for two years; but when he quitted him, he sought for additional improvement from the instruction of Gerard Lairefle, who at that time was in high reputation at Amsterdam. Under those eminent artists he made such a progress, as enabled him to afford the public sufficient proofs of his uncommon talents, and a promise of making still higher advances in the art.

He was extremely ready at designing, as he had a lively imagination and good invention; but he had a violent impetuous spirit, which often made him apt to destroy his compositions, if they failed to please him in the execution. Houbraken says, that when Vander Does had spent three or four weeks on a picture, and not thoroughly liking it, after so much labour had been bestowed upon it, though it was admired and commended by all who saw it, he cut it to pieces, notwithstanding the interposition of his brother, who exerted himself to dissuade him from destroying it. However, he finished another picture of that very subject, and was so successful in the second attempt, that Mr. de Graaf, to whom it was presented, appeared wonderfully struck with the beauty of the performance; made very large presents to the artist; and recommended him to the favour of Mr. Heemskirk, Ambassador from the States to the King of France.

Vander Does was inexpressibly pleased at the prospect of displaying his talents at Paris; and it is probable that he might have raised his fortune and reputation to a high degree, if he had lived to finish what the fame of his abilities had engaged the Nobility of that kingdom to bespeak from him.

## SIMON VANDER DOES.

*Painted Landscapes, Cattle, and Portrait.*

DIED 1717, AGED 64.

He was born at Amsterdam, in 1653, and learned the art of painting from his father, Jacob Vander Does, who painted landscapes and cattle; and Simon chose the same subjects, the same style, and the very same manner of painting. He travelled at first to Frizeland, in order to follow his profession in that country; but he did not receive sufficient encouragement to detain him there for any length of time, and therefore determined to visit England, where probably his real merit happened not to be known, for he continued there only one year, and returned to the Hague.

In

\* The authors of the *Abrégé*, &c. are guilty of a great mistake, in applying to Jacob Vander Does the Old, all the circumstances of Vander Does the Young, confounding those two artists with each other. Vid. *Descamps* and the *Chron. Tab.*



In that city he found employment equal to his desire; yet at the same time he was so unhappy as to be depressed in his circumstances, as well as in his spirits, by the extravagance of a dissolute wife, who squandered away all that his most laborious industry could procure; and when she died, left him involved in debts and misery; though, in all his affliction, he never discontinued his application to his profession.

On particular occasions he painted portraits, which in the touch and colouring resembled the portraits of the old Netscher; and if he had not indulged himself in a retired course of life, that kind of painting would have proved more advantageous to him, than the usual subjects of his pencil. But, although his works were admired, and eagerly bought up, and transmitted to most of the Courts of Europe by the picture-merchants, yet he fell at last into very great poverty.

There is somewhat extremely pleasing in all the pictures of this master; and though his figures generally want elegance, and his colouring rather inclines to the yellow and light brown, yet there is so much correctness in his cattle, so much freedom and ease in his touch, such agreeable distances, such pleasing forms in his trees, such transparency and delicacy in his colouring, and such a look of nature, with the simplicity of rural life in his pastoral subjects, as must always render his works estimable.

Some of the paintings of Simon Vander Does have been imported into this kingdom, and were sold for very large prices.

#### CARLO, or CARLINO DOLCE.

*Painted History and Portrait.*

DIED 1686, AGED 70.

He was born at Florence, in 1616, and was a disciple of Jacopo Vignali. His first attempt was a whole figure of St. John, painted when he was only eleven years of age, which received extraordinary approbation; and afterwards he painted the portrait of his mother, which gained him such a general applause, as placed him in the highest rank of merit. From that time his new and delicate style procured him great employment in Florence, and other cities of Italy, as much, or even more than he was able to execute.

This great master was particularly fond of painting divine subjects, although he sometimes painted portraits. His works are easily distinguished; not so much by any superiority to other renowned artists in design or force, as by a peculiar delicacy with which he perfected all his compositions; by a pleasing tint of colour, improved by a judicious management of the chiaro-scuro, which gave his figures a surprising relief; by the graceful airs of his heads; and by a general harmony, accompanied with exquisite finishing.

His pencil was tender, his touch inexpressibly neat, and his colouring transparent; though it ought to be observed, that he has often been censured for the excessive labour bestowed on his pictures, and finishing them too highly; and also for giving his carnations more of the appearance of ivory than the look of flesh.

In

In his manner of working he was remarkably slow; and it is reported of him that his brain was affected by having seen Luca Giordano dispatch more business in four or five hours, than he could have done in so many months.

In the Palazzo Corfini, at Florence, there is a picture of St. Sebastian painted by Carlino Dolce, half figures of the natural size. It is extremely correct in the design, and beautifully coloured; but it is rather too much laboured in regard to the finishing, and hath somewhat of the ivory look in the flesh colour. In the Palazzo Ricardi is another picture of his, representing the four Evangelists; the figures are as large as life, at half length; and it is a lovely performance; nor does there appear in it that excessive high finishing for which he is censured. The two best figures are St. Matthew and St. John; but the latter is superior to all; it is excellent in the design, the character admirable, and the whole well executed. There is also a fine picture by Carlo Dolce in the Pembroke Collection at Wilton, of which the subject is the Virgin; it is ornamented with flowers, and those were painted by Mario da Fiori.

#### DOMENICHINO, or DOMENICO ZAMPIERI.

*Painted History and Landscape.*

DIED 1641, AGED 60.

This admired master was born at Bologna, in \* 1581, and received his first instruction in the art of painting from Denis Calvart; but afterwards he became a disciple of the Caracci, and continued in that school for a long time. The great talents of Domenichino did not unfold themselves as early in him, [as talents much inferior to his have disclosed themselves in other painters; he was studious, thoughtful, and circumspect; which by some writers, as well as by his companions, was misunderstood, and miscalled dullness. But the intelligent Annibal Caracci, who observed his faculties with more attention, and knew his abilities better, testified of Domenichino, that his apparent slowness of parts at present, would in time produce what would be an honour to the art of painting.

He persevered in the study of his art with incredible application and attention, and daily made such advances, as enabled him at last to appear in an honourable light, even among the most famous artists that have ever appeared. It is acknowledged by all writers, that his thoughts were judicious from the beginning, and they were afterwards elevated, wanting but little of reaching the sublime; and whoever will consider the composition, the design, and the expression in his Adam and Eve, his Communion of St. Jerom, and in that admirable picture of the Death of St. Agnes at Bologna, will readily perceive that they must have been the result of genius, as well as of just reflections; although Mr. De Piles says, he is in doubt whether Domenichino had any genius or not.

That

\* It seems very unaccountable, that De Piles sets down the year of the birth of Domenichino in 1551, and his death in 1648, and then observes that he died at 60 years of age; whereas, according to those very dates, he must have been at his death 97, instead of 60.



That ingenious writer seems willing to attribute every degree of excellence in Domenichino's performances, to labour, or fatigue, or good sense, or any thing but genius; yet how any artist could (according to his own estimate in the ballance of painters) be on an equality with the Caracci, Nicolo Poussin, and Lionardo da Vinci, in composition and design, and superior to them all by several degrees in expression, and also approach near to the sublime, without having a genius, or even without having an extraordinary good one, seems to me not easily reconcileable. If the productions of an artist must always be the best evidence of his having, or wanting a genius, the compositions of Domenichino must ever afford sufficient proofs in his favour.

As to correctness of design, expression of the passions, and also the simplicity and variety in the airs of his heads, he is allowed to be little inferior to Raphael; yet his attitudes are but moderate, his draperies rather stiff, and his pencil heavy. However, as he advanced in years and experience, he advanced proportionably in merit, and the latest of his compositions are his best. There is undoubtedly in the works of this eminent master, what will always claim attention and applause, what will for ever maintain his reputation, and place him among the number of the most excellent in the art of painting.

One of the chief excellencies of Domenichino consisted in his painting landscapes; and in that style the beauty arising from the natural and simple elegance of his scenery, his trees, his well broken grounds, and in particular the character and expression of his figures, gained him as much public admiration, as any of his other performances.

The Communion of St. Jerom, and the Adam and Eve, are too well known to need a description; and they are universally allowed to be capital works, especially in the expression. In the Palazzo della Torre, at Naples, there is a picture by Domenichino, representing a Dead Christ on the knees of the Virgin, attended by Mary Magdalen and others. The composition of this picture is very good, and the design simple and true; the head of the Magdalen is full of expression, the character excellent, and the colouring tolerable; but, in other respects, the penciling is dry, and there is more of coldness than of harmony in the tints. But in the church of St. Agnes, at Bologna, is an altar-piece, which is considered as one of the most accomplished performances of this master, and shews the taste, judgment, and genius of this great artist in a true light. The subject is, the Martyrdom of St. Agnes; and the design is extremely correct, without any thing of manner. The head of the Saint hath an expression of grief, mixed with hope, that is wonderfully noble; and he hath given her a beautiful character. There are three female figures grouped on the right, which are lovely, with an uncommon elegance in their forms, admirably designed, and with a tone of colour that is beautiful. Their dress, and particularly the attire of their heads, is ingenious and simple; one of this master's excellencies consisting in that part of contrivance. In short, it is finely composed, and unusually well penciled; though the general tone of the colouring partakes a little of the greenish cast, and the shadows are rather too dark; yet that darkness may probably have been occasioned, or increased, by time.

## JOHN DOMENIQUE.

*Painted Landscape.*

DIED 1684.

This painter was a disciple of Claude Lorraine. He lived mostly at Rome, and was remarkable for his wonderful exactness in imitating the style and colouring of his master.

## PETER DONCKER.

*Painted History.*

DIED 1668.

He was born at Gouda, and was a disciple of Jacques Jordaens, with whom he continued, till by his own industry, and the direction of so able a master, he made a good progress in the knowledge of colouring and penciling; but, being desirous to establish himself in a better taste of design, than he found it possible to acquire from the Flemish artists, he determined to direct his course to Rome.

In his tour he visited Paris, and gladly laid hold of an opportunity which very luckily presented itself to him, of travelling to Italy in the train of the Duke de Crequi; and he resided in Rome for seven years, studying after the antiques and the most celebrated paintings.

At his return to his own country, his improvement was so visible, that it procured him the approbation of the best judges, and sufficient employment from persons of the highest rank.

## JOHN DONCKER.

*Painted Portrait.*

This painter was born at Gouda, and proved a very excellent artist; but he died in the flower of his age.

His great abilities in his profession may be judged of by one picture preserved in his native city, in which are several portraits of persons who at that time were in the most honourable stations in Gouda; and it is painted with so great a freedom of pencil, and strength of colour, that it looks more like the work of an experienced and accomplished master, than the performance of so young a professor of the art.

## LEWIS DORIGNY.

*Painted History.*

DIED 1742, AGED 88.

He was born at Paris, in 1654, and was taught the rudiments of the art by his father Michael Dorigny, till he was ten years of age; but being then deprived of his instructor, by the death of his parent, he became a disciple of Le Brun.



In that school he made a considerable progress; but being disappointed in his expectation of obtaining the first prize at the academy, he travelled to Italy, and studied for several years at Rome, Venice, and Verona; but chose the latter for his place of residence. He is highly commended by the French writers, as having a ready and good genius, lively colouring, and a spirited pencil; yet they acknowledge that a sketch for a ceiling which he produced at Paris, representing the fall of Phaëton, was so much discommended by Rigaud, Largilliere, and others, that in great disgust he returned to Verona, where he ended his days.

His principal work is the dome of the great church at Trent.

WILLIAM DOUDYNS, or DODOENS.

*Painted History.*

DIED 1697, AGED 67.

This master was born at the Hague, in 1630, and learned to draw and design from one Alexander Petit, an inconsiderable artist; but, as soon as he had acquired a competent degree of skill, and a tolerable readiness of hand, to complete his knowledge, he was sent by his relations to Italy. At first he indulged his inclination to the art, only for an amusement, and not for a profession, his family being very rich; but at last the love of painting possessed his mind so effectually, that he determined to pursue it as a sole employment.

He continued at Rome for twelve years, copying and designing such works of the best ancients and moderns, as could most conduce to his improvement, particularly the statues and bas-relieves of the Greek artists; and by that method of study and practice, he formed a style of composition which gained him the greatest approbation. It was his wish to have spent the remainder of his days in Italy; but the importunity of his family and friends so far prevailed, that he returned to the Hague. He there met with an honourable reception, was immediately employed in several grand works, and appointed director of the academy, more out of a respect to his merit, than out of any regard to his fortune or family.

Doudyns had a grand manner of designing and composing his subjects; the correctness of his outline in the naked figures is remarkable, and he also gave them elegant and delicate forms. His draperies are well cast, broad, light, and natural, and his pencil is free and firm; so that the ablest judges considered his pictures as the product of an Italian invention, taste, and design. Among many excellent compositions of this master at the Hague, one is exceedingly commended, of which the subject is the Wisdom of Solomon.

JOHN FRANCIS DOUVEN.

*Painted Landscapes, Animals, Portraits, and History.*

DIED 1727, AGED 71.

He was born at Ruremonde, in 1656, and was placed as a disciple with Gabriel Lambertin at Liege, who had resided for several years at Rome; and after Douven had learned

learned design and colouring under that master for three years, he studied under the direction of Christopher Puitlink, a nephew of Lambertin's, who excelled in landscape and animals; from whom he acquired the habit of painting those subjects particularly well. But, he happened to meet with an opportunity of improving himself much more, by the favour of Don John de Velasco, superintendant of the finances at Ruremonde, for Charles II. King of Spain. That Nobleman possessed a valuable and curious collection of the works of the best masters in Italy, and he employed Douven for three years, to copy the principal pictures of his cabinet; by which that young painter gained much more judgment, a much finer taste, a more elegant style of composition, a better manner of handling, and also a great deal of credit.

It seems probable, that Douven would have entirely pursued the historical style, if he had not been invited to the Court of Duffeldorp, where his first work was to paint the portraits of the Duke and other noble personages. He proved successful beyond his most sanguine expectations, which made him abundantly more attentive to that branch of painting ever after. He was only twenty-eight years of age when he was appointed principal painter to that Court. He afterwards attended the Duke to Vienna, where he had the honour to paint the portraits of the Emperor and Empress, for which he was amply rewarded, and received a chain of gold and a medal, as a peculiar mark of the Emperor's esteem. He was likewise employed at the Courts of Portugal, Denmark, Modena, and Tuscany; and at the latter, so far obtained the favour of the Grand Duke, that he ordered the portrait of Douven, painted by the artist himself, to be placed in the gallery of painters; and, beside other princely gratuities, gave him a rich gold chain and a medal.

It is remarked of this master, that his pictures are well coloured and well penciled; that they have abundance of force and spirit, with a strong likeness, and a certain amiable and majestic air; principally occasioned by his placing the eyes of his figures in so natural a position, and yet with so much judgment, that they communicated dignity, life, thought, and expression to every character.

Very frequently he painted history in small, in which style his composition is good, his design correct, and very much in the taste of the Italian school. It is observed by the authors who have treated of this subject, that he had the singular honour to paint after the life three Emperors, and the same number of Empresses, five Kings, seven Queens, and a great number of Princes and Princesses.

#### GERHARD DOUW.

*Painted Portraits, Conversations, and Subjects of Fancy.*

DIED 1674, AGED 61.

This admirable artist was born at Leyden, in 1613, and received his first instructions in drawing and design from Bartholomew Dolendo, an engraver, and also from Peter Kouwhoorn, a painter on glass; but at the age of fifteen he became a disciple of Rembrandt. In that famous school he continued for three years, and then found himself qualified to study nature, the most unerring director.



From Rembrandt he learned the true principles of colouring, and obtained a complete knowledge of the chiaro-scuro; but to that knowledge he added a delicacy of pencil, and a patience in working up his colours to the highest degree of neatness, superior to any other master. He therefore was more pleased with those pictures of Rembrandt, which were painted in his youth, than those by which he was distinguished in his more advanced age; because the first seemed finished with more care and attention, the latter with more boldness, freedom, and negligence, which was quite opposite to the taste of Douw. But, although his manner appears so different from that of his master, yet it was to Rembrandt alone that he owed all that excellence in colouring by which he triumphed over all the artists of his own country.

His pictures usually are of a small size, with figures so exquisitely touched, so transparent, so wonderfully delicate, as to excite astonishment as well as pleasure. He designed every object after nature, and with an exactness so singular, that each object appears as perfect as nature itself in respect to colour, freshness, and force. His general manner of painting portraits was by the aid of a concave mirror, and sometimes by looking at the object through a frame with many exact squares of fine silk. But, the latter custom is disused, as the eye of a good artist seems a more competent rule, though the use of the former is still practised by painters in miniature.

It is almost incredible what vast sums have been given, and are given at this day for the pictures of Douw, even in his own country; as also in Italy, and every polite part of Europe; for he was exceedingly curious in finishing them, and patiently assiduous beyond example. Of that patience Sandrart gives a strong proof, in a circumstance which he mentions relative to this artist. He says, that having once, in company with Bamboccio, visited Gerhard Douw, they could not forbear to admire the prodigious neatness of a picture which he was then painting, in which they took particular notice of a broom; and expressing their surprise at the excessive neatness of the finishing that minute object, Douw told them, he should spend three days more in working on that broom, before he should account it entirely complete. In a family picture of Mrs. Spiering, the same author says, that the lady had sat five days for the finishing one of her hands that leaned on an arm-chair. For that reason, not many would sit to him for their portraits; and he therefore indulged himself mostly in works of fancy, in which he could introduce objects of still life, and employ as much time on them as suited his own inclination. Houbraken testifies, that his great patron Mr. Spiering allowed him a thousand guilders a year, and paid beside whatever he demanded for his pictures, and purchased some of them for their weight in silver; but Sandrart, with more probability, assures us, that the thousand guilders a year were paid to Gerhard, on no other consideration than that the artist should give his benefactor the option of every picture he painted, for which he was immediately to receive the utmost of his demand.

Douw appears, incontestably, to be the most wonderful in his finishing of all the Flemish masters. Every thing that came from his pencil is precious, and his colouring hath exactly the true and the lovely tints of nature; nor do his colours appear tortured,  
nor

nor is their vigour lessened by his patient pencil; for, whatever pains he may have taken, there is no look of labour or stiffness; and his pictures are remarkable, not only for retaining their original lustre, but for having the same beautiful effect at a proper distance, as they have when brought to the nearest view.

The most capital picture of this master in Holland was, not very long since, in the possession of the widow Van Hoek, at Amsterdam; it was of a size larger than usual, being three feet high, by two feet six inches broad, within the frame. In it two rooms are represented; in the first (where there appears a curious piece of tapestry, as a separation of the apartments) there is a pretty figure of a woman giving suck to a child; at her side is a cradle, and a table covered with tapestry, on which is placed a gilt lamp, and some pieces of still life. In the second apartment is a surgeon's shop, with a countryman undergoing an operation, and a woman standing by him with several utensils. The folding doors shew on one side a study, and a man making a pen by candle-light, and on the other side, a school with boys writing and sitting at different tables; which parts are lighted in a most agreeable and surprising manner; every part, and every particular object, being expressed with so much beauty, truth, nature, and force, as is scarce to be comprehended. It was his peculiar talent to shew in a small compass, more than other painters could express in a much larger extent.

I cannot forbear remarking, that, among a number of gentlemen of fortune, who travel to Paris, and any part of Italy, there are some few who return without any real refinement of taste to their own country; and being possessed with vanity, conceit, or affectation, bring back with them no more real knowledge of the art of painting, than they exported.

Yet, in order to assume the appearance of that judgment and skill which they do not possess, their usual custom is to decry and depreciate all the works of the Flemish painters, and to despise those particular excellencies in them, which are generally above their capacities to discern, and which the more judicious Italians readily acknowledge.

But those imperfect connoisseurs would act more wisely, if they observed that persons of the finest taste in Italy prize the best of the Flemish masters, according to their proportional merit; they do not rank them with their own countrymen, for elegance of taste, for beautiful forms, for grace, or true grandeur of design; but they admire the best of the Flemings, for their sweetness of colouring, for the charming effect of their chiaro-scuro, for their delicacy of pencil, for their transparency, and their true imitation of nature, though it may not be nature in her most graceful appearance. And they ought also to observe, that many of the most elegant collections and cabinets in Italy, particularly the celebrated Florentine collection, are repositories for the works of some of the Flemish masters, such as Douw, Teniers, Hobbema, Mieris, Berchem, Vanderwerf, Ruysdal, Brueghel, Rubens, Vandyck, Rembrandt, Ostade, and others.

At Turin are several pictures by Gerhard Douw, wonderfully beautiful; especially one, of a doctor attending a sick woman, and surveying an urinal. The execution of that painting is astonishingly fine; and although the shadows appear a little too dark, the whole has an inexpressible effect. In the gallery at Florence, there is a night-piece by candle-

light.



light, which is exquisitely finished; and in the same apartment, a mountebank attended by a number of figures, which it seems impossible either sufficiently to commend, or to describe.

#### WILLIAM VAN DRILLENBURG.

##### *Painted Landscape.*

This painter was born at Utrecht, in 1626, and learned the art of painting only for his amusement from Abraham Bloemart; but he made it afterwards his whole study, and practised it as a profession. When he had spent some years under Bloemart, he quitted him, and assumed a manner of painting very different from that of his master; for he studied to imitate the style of John Both, in the choice of his subjects and situations; in his trees, skies, and distances; and he might have stood in competition with him, if his colouring had more of the look of nature, or if his touch had been as light, free, and delicate, as the touch of that excellent master. But, notwithstanding all his industry, he could never arrive at that beauty of colouring which distinguishes the landscapes of Both, and gives them so just a preference to the landscapes of most other painters.

He was very assiduous at his work, and generally drew those designs at night which he intended for his painting the next day; and took so much delight in the practice of his art, that he very often suffered a whole month to pass away, without walking abroad even once in all that time. Houbraken was the disciple of this master.

#### DROGSLOOT.

##### *Painted Landscapes and Fairs.*

Some persons affirm that this artist was born at Dort, and others say he was born at Gorcum; but certainly the greatest part of his life was spent at Dort, where he was very much encouraged and employed.

His scenes are all taken from nature, being views of towns, villages, or cities, which are represented with so much truth and exactness, as to make them readily known at a first view; and his subjects were all from the lowest life, fairs, markets, kermesses, with a multitude of figures, or parades for military exercises. His landscape is sometimes pleasant in the colouring, the skies clear, the distances well observed, and the perspective of the buildings true; but his figures always want elegance, and are for the most part disagreeable forms; yet still there is a great deal of nature in their actions, attitudes, and occupations.

He had a good pencil, and his touch is free and firm; but what exceedingly depreciates his works, and diminishes their value with persons of taste, is the remarkable uncomeliness of his figures; the strong resemblance that runs through all his compositions; somewhat that looks hard and dry; and a tone of colour that is often too yellow, and frequently too dark. But, in some of his landscapes, he is much more happy than in others.

## D R O S T.

*Painted History and Portrait.*

He was a disciple of Rembrandt, and painted in the manner of that great artist, with a bold pencil, and strong colouring; but, when he quitted the school of that master, he settled at Rome, and lived there for several years, in a thorough intimacy with Carlo Lotti, and other eminent painters; by whose instructions, and his attention to the finest productions of art, he acquired a taste of design far superior to that of Rembrandt.

A capital picture by this master, is a St. John preaching, which consists of a great number of figures, with good expression, well grouped, and excellently coloured.

## AART JANZE DRUIVERSTEIN.

*Painted Landscapes and Animals.*

DIED 1617, AGED 53.

This artist was born at Haerlem, in 1564; and, according to the testimony of Van Mander, was a very fine painter of landscapes, with small figures, and different kinds of animals.

He was a person of fortune and distinction in his own country, who studied painting merely as an amusement, and practised it entirely out of love to the art, and not to make it a profession for any pecuniary advantage.

## SIMON DUBOIS.

*Painted Portraits, Battles, and Cattle.*

DIED 1708.

He was born at Antwerp, and proved a much better painter than his brother Edward Dubois. At his first arrival in England, he painted portraits of a small size in oil-colour, which are commonly distinguished by the laced cravats, the fashion of that time. However, portrait was not his excellence; for, originally he painted small battle pieces, in the taste of the Roman school; and afterwards, having received some instructions from Wouwermans, he painted horses and cattle; and whenever he painted figures, the faces were always neatly finished.

He sold several pictures of his own painting, for original pictures of Italian masters; saying, that since the world would not do him justice, he would take care to do it to himself. He had such a demand for his works, that he grew rich, and married the daughter of Vandervelde.

JOHN



## JOHN LE DUC.

*Painted Animals.*

This painter was born at the Hague, in 1636, and was a disciple of Paul Potter, whose excellence in painting cattle is so universally known; and the most honourable testimony that can be given to Le Duc, is, that his pictures so strongly resemble those of his master, that they are often mistaken for Potter's.

His subjects were the same as those of his master, cows, sheeps, goats, and horses; and he had the same freedom of pencil, as well as the same elegance and truth in his design, and finished his pictures very highly. He was appointed director of the academy of painting at the Hague, in the year 1671; but the time of his death is undetermined.

## ISAAC DUCART.

*Painted Flowers.*

DIED 1697, AGED 67.

He was born at Amsterdam, in 1630, and painted generally on satin, giving his objects great lustre and beauty, and representing every flower as exact as it appears in its natural bloom; no artist before him having brought such a kind of painting to so great a degree of perfection. He resided for a long time in England, and from thence brought the art into Holland, where he practised it with extraordinary success.

## HEYMAN DULLAERT.

*Painted History and Portrait.*

DIED 1684, AGED 48.

He was born at Rotterdam, in 1636, and from his infancy shewed a strong genius to painting. His father, who was a picture merchant, observed with great satisfaction the promising talents of his son; and to afford him the best opportunity of cultivating them successfully, he placed him as a disciple with Rembrandt; whose manner of colouring, and style of design, he ever after happily imitated.

He is represented by all writers as an incomparable painter; and Houbraken, as well as Weyerman, describe some of the works of Dullaert, in terms of the highest commendation, for their beautiful colouring, and the free, bold manner in which they are handled.

A very capital picture of this master, is a hermit on his knees, which is executed with so much spirit, that it might have been accounted the work of Rembrandt himself, if the name of Dullaert had not been marked upon it: and a picture representing Mars in armour was sold at a public sale at Amsterdam, in 1696, for an undoubted painting of Rembrandt, though in reality it was painted by his disciple Dullaert.

## ALBERT DURER.

*Painted History, Landscape, and Portrait.*

DIED 1528, AGED 57.

This memorable artist was born at Nuremberg, in \* 1471, and was a disciple of Michael Wolgemuth, with whom he continued for three years.

No painter could possess a more universal genius, nor had a more extensive knowledge of the principles of his art, in all its different branches. Anatomy, perspective, geometry, civil and military architecture, were so thoroughly understood by him, that he wrote treatises on those several subjects. It was a great loss to himself, as well as to the world, that he was unacquainted with the antique; which would have refined his taste, and divested it of that which appears Gothic in his ideas and compositions. And Vafari does him the justice to affirm, that if Albert had been born in Florence, (and not in Germany), where he might have been early conversant with the beautiful works of the ancients, which are dispersed through all parts of Italy, he would have proved the best painter of the Italian school, as he now is the ornament of the Flemish.

He only studied unadorned nature, and never attended to those graces which even the study of nature might afford him, by a judicious or an elegant choice. However, his imagination was lively, his composition grand, his execution happy, and his pencil was delicate. He finished his works with exact neatness, and was particularly excellent in his Madonna's, if he had encumbered them less with loads of drapery.

But, notwithstanding the Gothic gusto of his designs, there are beauties in them, by which the Italians themselves have improved considerably; and it is reported that even Raphael (who highly honoured the talents of Albert) received both pleasure and instruction from the prints of that extraordinary master.

Yet, although he far surpassed the painters of his own nation in many particulars, he could not avoid their defects; such as, a dryness and defect in the contours; a want of the just degradation of tints; an expression without an agreeable choice; and draperies, though cast in broad folds, which had an air of dignity, yet not sufficiently (in many of them), or not properly explaining the naked. He was no observer of the costume, even in the smallest degree; nor did he understand any thing relative to the aerial perspective; but, as to his composition, it shewed elevation of thought, and sound judgment. The

D d

finishing

\* Sandrart, De Piles, and the Chronological Tables, agree in fixing the birth of Albert Durer in 1471, and his death in 1528, at the age of 57; but the authors of the *Abrégé de la Vie des Peintres* first, and after them Mr. Descamps, a much later writer, agree unaccountably in a palpable mistake; for, they say he was born in 1470, and died in 1528, at the age of 57, which cannot be fact; because 57, added to 1470, makes only 1527, yet they allow that he died in 1528, aged 57.

It is such a mistake as might be excusable in the authors of the *Abrégé*, who wrote first; but a subsequent writer, who negligently overlooks such a mistake, and adopts it, cannot appear as critically attentive as he ought to have been, from a respect to the public, and to his own credit.



finishing of his pictures was remarkably neat; and although he spent a great deal of time in engraving, he painted abundance of pictures.

Among the best of this master, are mentioned the Adoration of the Magi; the Virgin crowned with roses by angels; and Adam and Eve as large as life; which are preserved in the cabinet of the Emperor at Prague. In a chamber at Munich is a picture by Albert, representing the first battle of Alexander with Darius, which is accounted an admirable performance, painted in the most finished manner, with incredible patience and labour. It contains a prodigious number of figures; and yet the hairs of their heads, and their beards, the smallest joints of their armour, and other minutiae, are distinctly expressed.

At Venice, in one of the grand apartments, is an Ecce Homo, which hath a great deal of merit; and in the Grand Duke's palace at Florence, is another picture of the same subject; less dry, and more grand in the composition, than usual; yet the design and the colouring are but indifferent. But, in the gallery of that palace, an Adam and Eve is excellent, as also are the pictures of St. Philip, St. James, and his own portrait.

#### CORNELIUS DUSART.

*Painted Conversations, Dancings, and Taverns.*

DIED 1704, AGED 39.

He was born at Haerlem, in 1665, where he became a disciple of Adrian Ostade, and made a near approach to the merit of his master. He habituated himself to observe the manners, customs, and passions of the boors and peasants, at their feasts, sports, fairs, dancings, drinkings, and quarrellings; and rendered his compositions entertaining, by a lively and true representation of nature, as it appeared in the characters, amusements and expressions of persons in very low life.

The imagination of Dufart was remarkably strong, and his memory amazing; for, whenever he saw a striking original figure, which he thought capable of being introduced into any future design, he could, at any distance of time, recall the idea of it, and retain every trace of it so distinct, as to describe it with the same attitude, humour, and natural turn, as if the object had been then present before his eyes.

He was naturally of a weak constitution, which was still more impaired, by his constant application and study. He was of a sober and retired turn of mind, being no farther fond of company, than as it might promote discourse on his favourite topics, such as painting, drawing, designs, or prints, as he had of the latter a very large and curious collection. His most intimate friend was Adam Dingemans, who was a great collector of prints and drawings, and a constant visitor of Dufart; and that friend, having one day sat with him for some time, and leaving him only while he went home to fetch a curious drawing for his amusement, at his return in about half an hour, found Dufart lying dead on his bed. Whether that unexpected sight affected Dingemans too violently, or whether grief for the

the sudden loss of his friend made too strong an impression on his mind, is uncertain; but he died on that very day, and the two friends were interred together in the same church.

Dufart had a great deal of merit; his colouring is of the school of Ostade, and he had rather more dignity and spirit than his master; but he never could arrive at the perfections of Ostade, either in colouring, composition, or handling. His subjects are full of humour, and they are all real pictures of nature in low life. His figures, as well as those of Ostade, want elegance; but there is abundance of truth in his characters, and a competent degree of transparency in his colouring; his perspective is very exact, and his local colours are true.

#### NICHOLAS DUVAL.

*Painted History.*

DIED 1732, AGED 88.

He was born at the Hague, in 1644, and instructed in the art of painting by Nicholas Wiering, a considerable history painter, with whom he made a good progress. On his quitting that master, he travelled to Rome, and continued there for some time; studying the beauties of the antiques, and also the noble compositions of the modern great artists; and from thence he visited Venice, where he acquired additional improvement, by studying those incomparable models which occurred to him in that city.

During his residence in Italy, he became a disciple of Pietro da Cortona, to whose style and manner of composition and colouring he ever after entirely adhered; and returned to his own country with the reputation of being an excellent painter. His merit introduced him to the favour of the Nobility, and at last recommended him to King William III. who employed him in several works at Loö, and intrusted him to clean and put in order the celebrated cartons of Raphael, and to place them in Hampton-court. He was afterwards appointed director of the academy at the Hague.

It is much to be regretted, that such a master as Duval, possessed of such extraordinary talents, and so capable of being an honour to his profession, should have left so few of his works. But his love of the art was extinguished by the affluence of his fortune, which ought rather to have proved the means of increasing it.

The taste of composition and design of Duval is exactly like his master Cortona; and in the salon of the academy at the Hague, there is a ceiling of his design, which sufficiently shews the genius and the merit of this artist.

#### MARC VAN DUVENEDE.

*Painted History.*

DIED 1729, AGED 55.

This painter was born at Bruges, in 1674, and went to Italy when he was very young. Two years he spent at Naples, diligently pursuing his studies; but he derived



his principal skill and improvement from being a disciple of Carlo Maratti, with whom he continued four years; nor did he withdraw himself from the inspection of that able instructor, till he was thoroughly qualified to merit the approbation of the public.

As his reputation had extended itself to his own country, no sooner was his return thither known, than he was employed in several grand works for the churches and convents; but, in a few years he grew indolent, by having an easy income independent on his profession; and, for several years before his death, he performed not any thing of consequence.

His pictures, as to composition and colouring, were entirely in the manner of Maratti; he had a good taste of design, an easy and broad manner, full of force; but it ought to be observed, that those of his first time, soon after his return from Italy, are very easily distinguished from those of his latter time, by a very different degree of merit.

At Bruges, in the chapel of St. Christopher, there is a capital picture of this master, representing the martyrdom of St. Lawrence; and in that city also, there is a fine composition, of Solomon offering incense to idols.

D Y C K. Vid. V A N D Y C K.

## E.

GERBRANT VANDER EECKHOUT.

*Painted Portrait and History.*

DIED 1674, AGED 53.

HE was born at Amsterdam, in 1621, and was a disciple of Rembrandt; whose manner of designing, colouring, and penciling, he imitated so wonderfully, that it is difficult to distinguish between several of his paintings, and those of his master.

He painted after nature, and with such a force as only nature can equal; his touch, and his colouring, are the same as Rembrandt's; but he rather excelled him in the extremities of his figures. His principal employment was for portraits, and in those he was admirable; but he surpassed all his contemporaries, in the power he had of painting the mind in the countenance. His master-piece in that style was the portrait of his own father, which had so much force, resemblance, and life, as to astonish even Rembrandt himself, when he saw it.

But, although Eeckhout painted portraits to so great a degree of perfection, that he was perpetually solicited to work in that way, yet was he much more pleased to paint historical subjects, as he executed them with equal success. In that style his composition

is rich, and full of judgment; the distribution of his masses of light and shadow is truly excellent; and in the opinion of many connoisseurs, he had more transparence in his colouring, and better expression, than his master. Yet, that is strongly contested by others. His back-grounds are generally clearer and more bright than those of Rembrandt; and by all judges he is allowed to be, by far, the best disciple of that master; little inferior to him in most particulars, and in some respects he is accounted to surpass him. However, it must impartially be observed that, if he attained to the perfections of Rembrandt, he also shared his defects; if he excelled in expression and colouring, he was likewise incorrect in his design, he wanted elegance and grace, and was totally negligent of the costume.

In the collection of the Elector Palatine, a picture of this master is mentioned, as having a strong and an admirable expression; the subject is, Christ among the Doctors, the principal figure being represented with an air, countenance, and attitude, so very expressive, that a spectator would imagine he knew what they said, or even what they thought. And another picture of this master, representing Simeon with Christ in his arms, is a most excellent performance.

ANTHONY VANDEN EECKHOUT.

*Painted Fruit and Flowers.*

DIED 1695, AGED 39.

He was born at Brussels, in 1656, and it is not ascertained from what master he learned the art of painting; but he travelled to Italy with his brother-in-law Lewis Deyster, a very eminent artist, with whom he painted in conjunction, during the whole time of his continuance abroad; Deyster painting the figures, and Eeckhout the fruit and flowers. Yet, in the works of those associated artists, there appeared so perfect a harmony and union, that the difference of their pencils was quite imperceptible; the colouring and the touch seeming undoubtedly of the same hand.

When he returned to Brussels, he received many marks of respect and distinction, and also an appointment to a very honourable station; yet he soon forsook friends, honours, and a certainty of being enriched, and embarked for Italy, where he wished to spend the remainder of his days. But chance conducted him to Lisbon, where his pictures sold for an exceeding high price, as he painted all his subjects in the Italian taste.

He diligently and curiously studied nature; and, during his residence in Italy, he had taken pains to sketch so many elegant form of fruits and flowers, that he had a sufficient number for all his future compositions, and he disposed them with an infinite variety. He had lived at Lisbon not above two years, when a young lady of quality, and of great fortune, married him; but his success and affluence unhappily excited the envy and jealousy of some abandoned ruffians, who shot him as he was taking the air in his coach, nor could the assassins ever be discovered.

GERARD



## GERARD EDEMA.

*Painted Landscape.*

DIED 1700, AGED 48.

He was born at Amsterdam, in 1652, and was a disciple of Everdingen; and having made a good proficiency under that master, he applied himself to the study of nature. As his imagination was most delighted with the magnificent wildness of nature, he made his principal studies among the mountains of Switzerland; and the scenes he chose to represent, were tracts of rude uncultivated countries, interspersed with rocky hills, cliffs, cascades, and torrents, which he always expressed well.

His manner of painting is broad and bold, in imitation of the style of his master; his skies are somewhat warm; but, in the greatest part of his pictures they are rather fiery, and not very agreeable to the eye; and although there is somewhat striking in his compositions, yet even that which strikes us is not always pleasing.

He went to England in the year 1670, where he followed his profession as long as he lived. It is observed, that neither his own works, nor the works of Everdingen, are at present in as much esteem as they were formerly. The figures in the landscapes of Edema were generally inserted by Wycke.

## JUSTUS VAN EGMONT.

*Painted History.*

DIED 1674, AGED 72.

This painter was born at Leyden, in 1602; and by some writers is mentioned as having studied under Vandyck, though that circumstance in his education seems not to be incontestably ascertained. For many years he resided in France, in the service of Lewis XIII. and XIV. being one of those masters who were distinguished by the Court, and employed in the establishment of the Royal Academy of Painting and Sculpture at Paris.

He assisted Vouet in many of his grand undertakings, and painted historical subjects in large as well as in small; and at that time was very highly regarded by the French Monarch, who admired his compositions extremely, and was very liberal in rewarding him for his work.

## OTTOMAR ELLIGER, or ELGER, the Old.

*Painted Fruit and Flowers.*

He was born at Gottenburg, in 1633, and became a disciple of Daniel Segers, whose manner of handling and style of colouring he studied with an exact and nice observation, and imitated him with the greatest success.

His extraordinary merit in his profession procured him an invitation to the Court of Berlin, where his performances received an universal approbation; and they are as eagerly  
 purchased

purchased as those of Segers, his master; but they are very rarely to be met with in these kingdoms, most of them being carefully preserved in the German collections, among which they are accounted considerable ornaments.

OTTOMAR ELLIGER, or ELGER, the Young.

*Painted History.*

DIED 1732, AGED 66.

He was born at Hamburgh, in 1666, the son of Ottomar Elliger, a famous flower-painter at Berlin. At first he learned the rudiments of the art from his father, and then was placed as a disciple with Michael Van Musscher; but as the works of Laireffe seemed to him to have an uncommon degree of beauty, he entered himself in the school of that master, who took all possible care to improve him, by making him copy the works of the most eminent painters, and directing him to study nature attentively. Laireffe laboured with so much earnestness to accomplish Elliger, that in one year he was qualified to compose readily, without following the manner of any master, except studying simple nature.

His style is great, and his back-grounds are elegantly enriched with architecture; in which one may observe the noble remains of the ancient Greeks, Egyptians, and Romans; for, if the scene of his subject was laid in any of those countries, he always contrived to introduce some bas-relief or monument, relative to the times in which the transactions of his subject might historically be supposed to happen. In his compositions he shewed spirit as well as genius, and afforded equal pleasure to the professed artists, and to persons of literature.

Several grand salons and apartments, at Amsterdam, are painted by Elliger; and for the Elector of Mentz he painted two very fine designs, the one, the Death of Alexander, and the other, the Nuptials of Peleus and Thetis, which are exceedingly admired and applauded. For those Elliger was amply rewarded, and received considerable presents from the Elector, who proposed to appoint him his principal painter, with a large pension; but he politely declined accepting that intended honour.

He not only painted in large, but excelled equally in small easel pictures; and even one of his compositions, which represents the Banquet of the Gods, is sufficient to perpetuate his reputation. But notwithstanding his great talents, he gave himself up, in the latter part of his life, to drinking and dissipation, which impaired his powers (as is generally the case), and made a visible alteration for the worse in all his future compositions; so that, for the most part, they are very indifferent and poorly coloured.

MATTHEW or MATTHIAS ELIAS.

*Painted History and Portrait.*

DIED 1741, AGED 83.

He was born at Cassel, in 1658, of very poor parentage, and originally employed in attending cattle, while he was a youth; but as Corbeen, a painter of history, passed accidentally



accidentally by, he saw the lad tracing out figures, and drawing a fortification on the ground; which induced him to desire the parents of Elias to let him have the boy to educate him, and teach him the art of painting, as he saw such strong appearances of a promising genius in him. The proposal was accepted: Elias became his disciple, and soon gained the affection and esteem of his master, by shewing himself superior to all his companions. At the age of twenty he was sent by his master to Paris for farther improvement, from whence he remitted some of his performances to his benefactor Corbeen; endeavouring by that means to repay him, to the best of his ability, for the care he had taken in his education.

For some years he continued in Paris, but went afterwards to Dunkirk, where he painted a grand altar-piece representing the Death of St. Barbe, which is nobly designed; and it procured him many admirers. For the church of the Carmelites also he finished another, which is commended as an excellent composition, with great harmony, and a tone of colouring more true, and more warm, than any of his usual paintings. The beauty of the colouring in this work gained him the approbation of all persons of judgment in the art; and their favourable opinion excited him to exert himself still more to improve.

At first his colour was raw and cold, which is observable in a picture of his painting, in the church of Notre Dame, at Paris; but he acquired a different manner in his latter works, and his draperies were more broad, more easy, and more natural. His design is correct, and his composition very good, although he composed with labour and difficulty; and it took him up a considerable time before he could sketch out a subject, so as to be ready for his pencil; but to conceal that labour from being observed by others, he admitted not any to see him at work.

Some of his portraits of men are well esteemed; but those of his women want elegance, as well in their dress and attitudes, as in the airs of their heads; and even in his historical pictures, the draperies of the female figures are not agreeable, nor are their heads attired with as much elegance as could be wished.

#### ADAM ELSHEIMER, or ELZHEIMER.

*Painted Landscapes and Moonlight, with small Figures.*

DIED 1620, AGED 46.

He was born at Frankfort, in \* 1574, and was a disciple of Philip Uffenbach; but as he, in a very short time, proved a much better painter than his master, he determined to complete

\* The dates of the birth, death, and age of this master, are unaccountably different, according to different writers.

De Piles, Resta, and the Historical Tables, fix his birth in 1574, his death in 1610, and at the age of 36.

Houbraken fixes his birth at Alkmaar, in 1621, and his death in 1675, at the age of 54, which is beyond all probability, as might easily be proved.

The authors of the *Abrégé de la Vie des Peintres* fix his birth truly in 1574, and his death in 1620, and yet say he died at 56; though, if he died at 56, he must have died in 1630, and not in 1620 as they alledge.

Mr. Descamps has copied the very same mistake, of which the other French authors are guilty, without once reflecting that from 1574 to 1620 can only be 46 years, and not 56.

I have therefore preferred the dates in the *Musæum Florentinum*, his birth at Frankfort in 1574, his death in 1620, aged 46.

complete his studies at Rome, to acquire that knowledge, which he perceived to be not so readily obtained in his own country.

When he arrived in Italy, he commenced an intimacy with Pinas, Laftman, Erneft Thomas of Landau, and other very eminent painters; and after examining the greateft curiofities of Rome, in the works of the beft ancient and modern artifts, he fixed upon a ftyle of painting peculiar to himfelf, of defigning landfapes with hiftorical figures in fmall, and in finishing them in fo neat and exquisite a manner, as to be without a competitor; and indeed far fuperior to any painter of that time in which he flourifhed, and perhaps to any fubfequent artift.

He defigned entirely after nature, and was remarkable for a moft retentive memory; being capable of recollecting every incident that pleafed him, and making a beautiful ufe of it in his compositions. But his excellence in his art did not enable him to purfue his profefion with comfort or affluence; for, notwithstanding his incomparable merit, his work went on fo flow, by the neatnefs of his finishing, that he could fcarce fupport himfelf or his family, by the product of his hand, and his genius. For his family was large; and the time he fpent on every picture was fo extraordinary, that though he received very confiderable prices for his work, he could not fubfift by what he earned; and being at laft overwhelmed with debts, and caft into prifon, although he was very foon releafed, the difgrace which he fuffered, even by that fhort confinement, preyed upon his fpirits, and he funk under his complicated misfortunes. His death was exceedingly regretted, even by the Italians, who honoured and efteemed him; and all the world lamented the fevere fortune of fo enlarged a genius, who deferved more felicity than he enjoyed.

It is impoffible to conceive any thing more exquisite in painting than the productions of the pencil of Elzheimer; for whether we confider the fine tafte of his defign; the neatnefs and correftnefs of the drawing of his figures; the admirable management and diftribution of his lights and fhadows; the lightnefs, the fpirit, and the delicacy of his touch; or the excellence of his colouring; we are aftonifhed to obferve fuch combined perfeftions in one artift; in whose works, even the minuteft parts will endure the moft critical infpection, and the whole together is inexpressibly beautiful.

Old Teniers and Bamboccio ftudied the works of Elzheimer accurately; and it was from what they obferved in his manner, that they arrived at that high degree of merit for which they are fo celebrated. He underftood the principles of the chiaro-fcuro to the utmoft perfeftion; and he fhewed the folidity of his judgment in the management of his fubjects, which for the moft part were night-pieces, by candle-light or torch-light, moon-lights, fun-fetting, or fun rifing; and in all of them he fhewed his combined powers of knowledge and execution.

While he was alive, his pictures bore an exceffive high price, which was amazingly enhanced after his death: and Houbraken mentions one of them, representing Pomona, which was fold for eight hundred German florins.



Sandrart describes a great number of his capital performances; among which are, Tobit and the Angel, Latona and her Sons, with the Peasants turned into Frogs; the Death of Procris; and his most capital picture of the Flight into Egypt, which needs no description, as there is a print of it extant, engraved by Gaud, the friend and benefactor of Elsheimer. Some of his works are in the collection of the Grand Duke of Tuscany.

### JACOPO DA EMPOLI.

*Painted History.*

DIED 1640, AGED 86.

He was born at Empoli, in 1554, and learned design and colouring in the school of Tommaso di San Friano, a Florentine; but after the death of his master, being desirous to improve his style, he studied the works of Andrea del Sarto, and endeavoured to imitate not only the taste of that great artist, but also his correctness. Nor did he fail of success: for he by that means acquired an excellent manner of design, and an agreeable tone of colouring.

This master had a fine imagination; the airs of his heads are beautiful and elegant, and his compositions are full of life and spirit. But, beside the acknowledged merit of Empoli, in the designs of his own invention, he had a peculiar power and excellence, in copying the works of the most celebrated masters with so perfect an imitation, and so free a touch, as to puzzle the best judges, and make it difficult to distinguish between the originals and the copies.

### CORNELIUS ENGHELBRECHT.

*Painted History and Portrait.*

DIED 1533, AGED 65.

He was born at Leyden, in 1468, and formed his style of painting by imitating John Van Eyck, being the first of his countrymen who painted in oil. He was excellently skilled in his profession, and worked, with equal reputation, in oil and distemper. He had a very commendable taste of design; he disposed his figures with judgment; and his draperies were rich, well cast, and less hard and dry in the folds, than they appeared in the works of any cotemporary artist. Lucas Van Leyden, who had been his disciple, adopted his manner entirely; yet in many respects he was very much inferior to Enghelbrecht; for, by the ablest connoisseurs of that time, the latter was accounted a master of the first rank among the artists.

His most capital performance, according to Sandrart and Van Mander, is the representation of the Lamb in the Revelation of St. John, which he painted for a chapel in the church of St. Peter at Leyden. It consists of a great number of figures, which are well disposed; the countenances are noble and full of expression, and the penciling is very delicate; the whole together being an admirable performance.

CORNELIUS

## CORNELIUS ENGHELRAMS.

*Painted History.*

DIED 1583, AGED 56.

He was born at Mechlin, in 1527; and principally, if not entirely, painted in distemper, in which he was allowed to excel.

For the church of St. Rombout he painted the Works of Mercy, in which he designed a multitude of figures, in a good style; and the character and expression are so justly marked, that (as writers affirm) it is easy to distinguish those who are real objects, from those who are otherwise. Many of this master's works are to be seen in Germany; and in the church of St. Catherine at Hambourg, there is a grand and learned composition, of which the subject is, the Conversion of St. Paul.

## EREMITA DI MONTE SENARIO. Vid. STEPHANESCHI.

## CÆSAR VAN EVERDINGEN.

*Painted History, Portrait, and Landscape.*

DIED 1679, AGED 73.

He was born at Alkmaer, in 1606, and placed as a disciple with John Van Bronkhorst, being at that time very young; yet, when he had spent but a few years in that school, his master had the satisfaction to observe a strength of genius in Everdingen, superior to all those who were under his direction. He designed with great readiness, as he possessed a lively imagination, and excelled equally in history and portrait. His colouring had abundance of force, and his pencil was free and firm.

Among a number of fine pictures of his painting, mentioned by writers on this subject, one is a noble composition representing the Victory of David over Goliath. It was painted on the folding doors of the organ in the great church at Alkmaer; the sketch of it is hung up in the Council Chamber of that city, and it is dated 1648. Another is a picture of the principal persons of the artillery company, whose portraits are as large as life; it is extremely well designed, penciled, and coloured, and is a work which of itself is sufficient to establish his reputation. Adrian Dekker, a very fine painter, was the disciple of this master.

## ALDRET VAN EVERDINGEN.

*Painted Landscape.*

DIED 1675, AGED 54.

This artist was the nephew of Cæsar Van Everdingen, born at Alkmaer, in 1621. His first instructor in the art of painting was Roland Savery; and afterwards he became

E e 2

a disciple



a disciple of Peter Molyn, under whom he made so remarkable a proficiency, that he added much to the honour of his instructor, and by many good judges was thought even to surpass him. His merit was not confined to one part of his profession, but he possessed a general knowledge of every branch of it; for he not only excelled in landscape, but his figures, animals, and buildings, all which he usually sketched after nature, have correctness, and good disposition.

He conducted his distances with singular judgment, and gave to his trees so natural and easy a form, that they appeared from his pencil the same as they appeared from the hand of nature. His expression of the impetuosity of torrents, cataracts, and storms at sea, were invented and executed with great spirit; nor did he omit representing the thin light vapours and mists that are excited by the violent agitation of the waters; in all which particulars he had not a superior.

His particular excellence was in landscape, which his studies after nature, or sometimes his invention, readily furnished, and his pencil as happily executed. But he was most pleased with describing the wildnesses of romantic nature, which he had observed in a voyage he made up the Baltic, and on the coasts of Norway. However, he frequently painted scenes that were solemn, of groves and forests, where the eye was pleasingly deluded to distances exceedingly remote, through extensive vistas; and his compositions recommended themselves, by affording an agreeable variety.

He finished an abundance of drawings, which shewed a good invention, and great freedom of hand; and it is much lamented that he was so often engaged in painting large pictures; because those in a small size are much superior in the penciling and finishing, and are very highly valued in Holland and Flanders particularly.

#### JOHN VAN EVERDINGEN.

*Painted Still Life.*

DIED 1656.

He was the youngest brother of Cæsar Van Everdingen, born also at Alkmaer, who painted subjects of still life, more for the delight he had in those kind of objects, which he carefully copied after nature, than from any prospect of advantage, as he had been educated for the profession of the law.

#### HUBERT VAN EYCK.

*Painted Portrait, History, and Perspectives.*

DIED 1426, AGED 60.

This memorable master was born at Maaseyk, on the borders of the Meuse, in 1366, and is accounted the founder of the Flemish school; being an artist of singular skill and genius. He was much esteemed for several masterly performances in distemper; and after the

the use of oil was happily found out, he was celebrated for his extraordinary and curious paintings in that way; but for none independent on his brother John Van Eyck, who is so universally revered, for being the first discoverer of the art of painting in oil, in 1410.

One work of Hubert, in conjunction with John, is still preserved in a church at Ghent; and it is not only beheld with admiration, but with astonishment. The subject is, the Four and Twenty Elders adoring the Lamb, as described in the Revelation of St. John. The design contains three hundred and thirty figures, with such a diversity of countenances as excites wonder even to this day; and it is never shewn except on festivals, or to oblige Princes and Ambassadors who express a desire to see it.

Philip I. of Spain wished to purchase that painting; but finding it impracticable, he employed Michael Coxis to copy it, who spent two whole years on the work, and received four thousand florins from the King, by whom it was placed in the Escorial.

### JOHN VAN EYCK.

*Painted History, Portraits, and Landscapes.*

DIED 1441, AGED 71.

This painter, who is so deservedly famous, was the younger brother of Hubert Van Eyck, born at Maaseyk, in 1370, and was a disciple of his brother, but proved his superior in that art.

Yet, although his pictures were surprisingly finished, though his composition was extremely good, and the landscapes which he introduced in his designs, were adorned with trees and plants copied from nature, and beautifully imitated; yet, his great honour arises from his inventing the use of oil in painting; which, after many an ineffectual process, he discovered in the year one thousand four hundred and ten. He had been very conversant in chemistry; and being extremely anxious to find some varnish, or chemical preparation, that might preserve his colours in their purity, upon repeated experiments he discovered, that colours prepared with linseed or walnut oil would retain their beauty and lustre, without the assistance of varnish. And to John Van Eyck the art of painting is indebted, for the durable perfection to which it has been conducted by succeeding artists.

He finished his pictures with exquisite neatness, which hath greatly contributed to the beauty of his works, as well as to their value. And although his taste of design is not very elegant, yet his merit in other respects, and particularly his fortunate discovery of a secret, so utterly unknown to former ages, will always recommend him to the just admiration of the latest posterity.

In the collection of the Duke of Orleans, there is a picture by this master, representing the Wife Men's Offering; and it is said, that a capital painting by John Van Eyck, of the Lord Clifford and his family, is at Chiswick, in the collection of the late Earl of Burlington.

PETER.



## PETER \* EYKENS, called the Old.

*Painted History.*

He was born at Antwerp, in 1599, and became eminent for his style of composition in historical subjects; but the account which is given of him or his works by Weyerman, is, by other judicious writers, accounted false and absurd.

The compositions of this master are full of spirit; his figures have some degree of elegance; his draperies are broad, and the back-grounds of his pictures are enriched with architecture and landscape, in a good taste. As he always studied and copied nature, his colouring was warm, agreeable, and natural; and to his carnations he always gave a great deal of delicacy, particularly to the carnations of his nymphs and his boys.

He painted subjects in one colour, such as basso-relievo's, and vases of marble, extremely well; and frequently he was employed to insert figures in the landscapes of other masters, as he designed them correctly, and adapted them to the different scenes, with propriety and judgment.

A fine composition, representing the Last Supper, painted by Eykens, is to be seen in St. Andrew's church at Antwerp; and in another church is a grand altar-piece, of which the subject is St. John preaching in the Desert, exceedingly well executed.

\* Mr. Descamps, by some unaccountable oversight, in his second volume, page 35, mentions Peter Eykens the Old as being born in 1599, the year of his death unnoticed; and in the third volume, page 286, he mentions the same Peter Eykens the Old as being born in 1650, and appointed Director of the Academy at Antwerp, in 1689; and yet, although he makes one of these painters older by half a century than the other, it is evident that he means, or at least describes, but one and the same person, as he enumerates their works, and ascribes the very same works to both; which may appear from the following extracts.

## According to Descamps.

The works of Peter Eykens the Old.	The works of Peter Eykens the Old.
Born 1599, vol. ii. p. 35.	Born 1650, vol. iii. p. 286.
St. Catharine disputing against the Pagans.	St. Catharine disputing against the Pagans.
The Last Supper.	The Last Supper.
St. John preaching, &c.	St. John preaching, &c.
Xavier baptizing a Pagan King, which is in the Jesuits church at Mechlin; and another, of Xavier restoring a dead body to life.	Xavier baptizing a Pagan King, which is in the Jesuits church at Mechlin; and another, of Xavier restoring a dead body to life.

## F.

## GENTILE DA FABRIANO.

*Painted History.*

DIED 1412, AGED 80.

THIS master was born at Verona, in 1332, and was a disciple of Giovanni da Fiesole. In that early age of painting he rendered himself very famous, and was employed to adorn a great number of churches and palaces at Florence, Urbino, Siena, Perugia, and Rome, but particularly in the Vatican; and one picture of his, representing the Virgin and Child, attended by Joseph, which is preserved in the church of St. Maria Maggiore, was highly commended by Michael Angelo.

By order of the Doge and Senate of Venice, he painted a picture in the great Council Chamber, which was considered as so extraordinary a performance, that his employers granted him a pension for life, and conferred on him the highest honour of their State, which was, the privilege of wearing the habit of a noble Venetian.

His best works were those which he executed in the early and middle part of his life; because, in the decline of his years, he grew paralytic, and his pencil became unsteady. Giacomo Bellini was his disciple.

## CHARLES FABRICIUS.

*Painted Perspective and Portrait.*

DIED 1654, AGED 30.

He was born at Delft, in 1624, and was esteemed the best artist of his time in perspective; he was also accounted a good painter of portrait. As he had a very promising genius, the connoisseurs conceived the highest expectations of his becoming an ornament to his profession; but unhappily having his dwelling-house at Delft, near the great powder magazine, it suddenly blew up, and he was killed in his chamber, while he was intent on his work; and along with him was killed Matthias Spoors, his disciple.

## PIETRO FACHETTI.

*Painted Portrait.*

DIED 1613, AGED 78.

He was born at Mantua, in 1535, and went to Rome to study after the works of those great masters, whose paintings have embellished and enriched that city.



His genius directed him principally to portrait painting, and he gradually arrived at so eminent a degree of merit in that branch, that he might almost be compared with Scipio Gaetano.

Most of the Nobility of Rome, and particularly the ladies of distinction, were painted by his hand; and his portraits were generally commended, for having a lively resemblance of the persons, for being elegant in the design, and for a lovely taste with which they were executed.

#### PIETRO FACINI.

##### *Painted History.*

DIED 1602, AGED 42.

He was born at Bologna, in 1560, where he accidentally happened to be a disciple of Annibal Caracci; having acquired that advantage by an uncommon incident, which introduced him to the acquaintance of Annibal, and established a durable friendship between them.

As Facini passed by the house of Annibal, he had the curiosity to go into the academy of that famous master, to look on his disciples, drawing and designing; and while he was attentively engaged in observing their work, he seemed so wrapped up in deep meditation, that one of the scholars, out of drollery, drew the likeness of Facini with black chalk, and in a strong character of caricature.

The drawing was immediately handed about among the disciples, to the universal mirth of the society, and the mortification of him who was made the subject for ridicule. But, when at last the caricature was shewn to Facini, and he saw the real cause of such extravagant buffoonery, he took up a piece of charcoal, and although he never had learned to draw or design, he sketched the likeness of the person who had turned him to ridicule so strongly, and in so ludicrous a manner, that the subject for laughter was entirely changed; and Annibal, struck with admiration, to see such an uncommon effort of genius, generously offered to be his instructor in the art.

He soon made a wonderful progress under so ingenious a preceptor, and in a short time surpassed all the other disciples, so as to become the object of their envy, as he before had been the object of their contempt. He possessed a ready and lively invention; his colouring was exceedingly pleasing; and his touch was free. His attitudes were just, and well chosen; the airs of his heads were graceful and genteel; and in some of his compositions, he shewed great skill in disposing a number of figures in proper groupes, and giving them actions that were lively and spirited. The whole was excellently relieved by judicious masses of light and shadow; yet he was sometimes incorrect, and often shewed too much of the mannerist.

At Bologna is seen a large composition painted by this master. It represents the Marriage of St. Catherine, who is attended by four Saints, the reputed protectors of

Bologna. This picture is excellently coloured, and touched in the style of Baroccio; but it is incorrect in the design, and there is an appearance of too much of the mannerist. The boys, in that composition, are very finely painted; and their colouring is beautiful and true. Also, in the Pembroke collection at Wilton, there is a picture of Facini, of which the subject is, Christ and three disciples, with Mary kneeling, and weeping on account of her brother Lazarus who is dead.

VANDER FAES. *Yid. LELY.*

ANTHONY FAISTENBERGER.

*Painted Landscape.*

DIED 1722, AGED 44.

He was born at Inspruck, in 1678, and learned the art of painting from one Bouritsch, who lived at Saltzbourg; but he made the works of Gaspar Pouffin and John Glauber his models, and for his farther improvement studied nature accurately. He was invited by the Emperor to the Court at Vienna, where, for a considerable number of years, he was employed, and greatly respected; and when he quitted Vienna, he was engaged successively by several of the Princes of the Empire.

His landscapes are pleasing, particularly by the elegance of his buildings, which are designed in the Roman taste. His scenes are often solemn, and enlivened by cascades of water, rivers, and rocks; his trees are natural, their foliage is touched with spirit, and his colouring is real nature. He was not expert at designing figures; and therefore he made use of Hans Graaf, and the old Bredael, to paint the figures in those landscapes with which he adorned the gallery of the Emperor, and also in those easel pictures which were painted for the cabinets of others.

JOSEPH FAISTENBERGER.

*Painted Landscape.*

This artist was the younger brother of Anthony, and also his disciple; and during the time that the latter was engaged at Vienna, Joseph was his assistant; and they associated together in most of the large undertakings, in which Anthony was employed.

Glauber, and Gaspar Pouffin, were his models, as they had been always the favourite painters of his brother; and the style, penciling, and colouring of these two artists, were so similar, that there is scarce any discernible difference in their works.

PAOLO FARINATO.

*Painted History.*

DIED 1606, AGED 84.

He was born at Verona, in 1522, and successively became the disciple of Antonio Badile, and of Nicolo Golfino.

F f

His



His taste of design was excellent, his imagination was fruitful, and he had a fine invention; so that in many respects he was an admirable master; but he was not often very happy in his colouring. Yet, the picture which he painted for the church of St. George at Verona, which is carefully preserved there to this day, is much superior, in respect of colouring, to most of his performances; and in many particulars is so truly good, as to be accounted, by very able judges, not inferior to the work of Paolo Veronese. The subject of the picture, is the miraculous feeding of the five thousand; in which there are a multitude of figures correctly designed, judiciously disposed, and the attitudes are easy, natural, and becoming. That picture was designed and executed, when he was seventy-nine years old; and what is worthy of being remarked is, that he possessed the lively powers of his imagination, and his usual freedom of hand, at so advanced a period of his life; and that he retained the use of all his faculties to the last, though he was eighty-four when he died.

In the Palazzo Sagredo, at Venice, is an Ecce Homo by Farinato, in which the head of Christ hath a character that is inimitably fine. And at Verona, in the church of St. Giovanni in Fonte, is a picture representing the Baptism of Christ by St. John, which is in a grand style, and a broad manner; but the design is not very correct, and the colouring is but indifferent, being too brown.

#### O R A Z I O F A R I N A T O.

##### *Painted History.*

He was born at Verona, and was the son and disciple of Paolo, whose style and manner he studiously imitated; and by the promptness of his genius, he composed with so much spirit and elegance, that the best judges conceived the most sanguine hopes of his arriving at a high degree of perfection; but he died very young, universally regretted.

In the church of St. Stephen at Verona, several noble paintings by this master are preserved, and they are extremely admired.

#### I L F A T T O R E. Vid. FRANCESCO PENNI.

#### F E L T R O. Vid. M O R T O D A F E L T R O.

#### F R A N C I S P A U L F E R G, or F E R G U E.

##### *Painted Landscapes with Ruins, and Conversations.*

DIED 1740, AGED 51.

This painter was born at Vienna, in 1689; and his father, who was a painter of very mean abilities, placed him with another artist, not much more capable of giving him profitable instructions; under whom Ferg patiently practised for four years; till his father, apprehensive of the inability of his son's director, took him under his own care, and set him to design and compose historical subjects. He appeared particularly fond

of

of the prints of Callot and Le Clerc, from which he certainly had received considerable improvement; but he was diverted from his attachment to those designers, by persons of taste and judgment, who represented to him, that the figures in those prints were too minute for a young artist to study; and that it would conduce more to his advantage, to form his hand by designing figures in a large than in a small size. He learned afterwards from Hans Graaf, at Vienna, the manner of designing figures; but he preferred Orient, a fine painter of landscape, to Graaf, and lived with him for three years.

His taste being thus fixed, by the assistance of able masters, and his own happy genius being aided by constant study and practice, he gained the esteem of the best judges, who wished to detain him in Germany, as an ornament to his own country; but his desire to travel induced him to quit Vienna in 1718. He spent some time at the Court of Bamberg, where his merit soon procured him admirers, riches, and credit; and afterwards he visited Dresden in company with Alexander Thiele, a very distinguished landscape-painter, in whose pictures Ferg inserted the figures and animals, which added extremely to their beauty as well as their value.

From Germany he went to London, where his extraordinary talents rendered him universally admired; and in that city he might have lived in the highest esteem, affluence, and honour, if, by an indiscreet marriage, he had not been so effectually depressed, that he was ever after involved in difficulties. The necessities which arose from his domestic troubles, compelled him to diminish the prices of his paintings, to procure an immediate support; and as those necessities increased, his pictures were still more sunk in their price, though not in their intrinsic value. By a series of misfortunes he was overrun with debts, and pursued by his creditors; but to prevent himself from falling into their hands, he was constrained to secrete himself in different parts of London, so that his prosecutors never discovered him, till death put it out of their power to add to his distresses.

It is reported that he was found dead at the door of his lodging, apparently exhausted by cold, want, and misery, to such a degree, that it seemed as if he had wanted strength to open the door of his wretched apartment.

The style of this master was much in the taste of Berchem and Wouwermans; his subjects were the amusements, feasts, or employments of peasants, and sometimes markets in public streets, or on the shores; he adorned his landscapes with elegant ruins, selected, and executed in a grand taste; and he was often so exact, as to express perceptibly the difference between the hewn stone and the polished surface of the marble. His colouring, in his first time, had all the force and strength of the Italian masters; but, when he had studied nature with more deliberation, he avoided the appearance of being a mannerist, and in his imitations adhered to that only which seemed to have the greatest truth. His colouring is always sweet, clear, and agreeable, his touch light and delicate, his composition full of spirit, and every figure hath expression and elegance. His design is correct; but his horses have not the beauty, life, or correctness of Wouwermans, who was inimitable in the exactness of the outlines, actions, and attitudes of those animals.



He etched well with aqua fortis, and his prints of that kind are sought for eagerly by the curious. The greatest part of his works are in London and Germany; and they now bear such a price, as is the most infallible evidence of their real merit.

#### WILLIAM FERGUSON.

*Painted Dead Birds and Still Life.*

DIED ABOUT THE YEAR 1690.

He was a native of Scotland, who learned the rudiments of the art in his own country, and spent several years afterwards in Italy and France. The subjects which he generally painted were dead fowls, and particularly pigeons and partridges; and sometimes he painted dead animals, as hares and rabbits, besides other objects of still life.

No painter in that style could have a more neat pencil, nor finish his pictures with greater transparence. His objects, of whatever kind they are, have always abundance of truth and force, as nature was his perpetual model; they are grouped with singular ease and skill; and by his knowledge of the true principles of the chiaro-scuro, he distributed his lights in a powerful, and frequently in a surprising manner.

#### NUZIO FERAJUOLI.

*Painted Landscape.*

This painter was a disciple of Luca Giordano, born in 1661; but his genius directed him to the study of landscape painting, and enabled him to arrive at the greatest excellence in it. Under that great master he learned to design historical figures, with remarkable correctness; and he adorned his own pictures with figures of an elegant design, which he disposed with taste and propriety.

He studied the different beauties of Paul Bril, Albano, Pouffin, Salvator Rosa, and Claude Lorraine; and, by a commendable ambition to imitate those admired artists, he formed a style of his own, that was exceedingly agreeable; and became universally admired for the sweetness of his colouring, for his lovely situations and distances, for a pleasing mixture of tenderness and force, for the beauty of his skies, and the transparence of his waters.

#### GIOVANNI ANDREA FERRARI, or DE FERRARA.

*Painted History, Landscape, Animals, Fruit, and Flowers.*

DIED 1669, AGED 70.

He was born at Genoa, in 1599, and was a disciple of Bernard Castelli; but, in order to obtain a more extensive knowledge in his profession, he studied afterwards for some time under Bernardo Strozzi.

His application was attended with success, for he at last attained to such a degree of excellence, that he was equally expert in painting history, landscape, fruit, animals, and flowers; and those subjects he finished in a small size, but with extraordinary beauty and exactness, so that few of the Princes or Nobility of his time were satisfied without possessing some of his compositions.

Benedetto Castiglione was his disciple.

#### FERRATO SASSO. Vid. SALVI.

#### CIRO FERRI.

*Painted History.*

DIED 1689, AGED 55.

This excellent painter was born at Rome, in 1634, and was a disciple of Pietro da Cortona; in whose school he very soon appeared in a distinguished light, and shewed that he possessed an elevated and noble genius. He was indefatigable in study and in practice, and uncommonly attentive to improve his mind by reading history, sacred and profane; by employing his hand incessantly in design and colouring; and also by treasuring up in his memory every precept and observation of his ingenious master.

The designs of Ciro Ferri are very correct, and his ordonnance is truly great; his taste, style, ideas, composition, and colouring, are entirely like Cortona; of which he gave a sufficient manifestation, by finishing one of that master's designs, left imperfect in the palace of Pitti at Florence; and indeed his works are frequently taken for the hand of Cortona. He had the satisfaction to receive the highest prices for his paintings, which was a public acknowledgment of his merit; and he had also as much employment as he could possibly undertake or execute. His works, as well as his reputation, are spread through every polite part of Europe; and they are a principal ornament of the churches, the cabinets, and grand apartments of the first Nobility.

By the Duke of Tuscany he was engaged in many considerable designs for cielings and salons; and he had the honour of being entrusted to finish several noble compositions begun by Cortona; which he executed so much to his master's honour, and his own, that the whole work appears to be only by one hand.

#### DOMENICO FETI, or FETTI.

*Painted History.*

DIED 1624, AGED 35.

He was born at Rome, in 1589, where he became a disciple of Ludovico Cigoli; and in many parts of his art had an abundance of merit. From Rome he went to Mantua; and



and having there obtained the patronage of the Cardinal Gonzague, who generously supported him, he applied himself assiduously to study the works of Julio Romano; and by that means acquired a beautiful taste of design, and a boldness in his characters, though he never arrived at the correctness of that great genius.

There is a great deal of force in the works of Feti, yet he sometimes is too black; but he expressed the passions of the soul in a manner that was remarkably strong; and had a certain mellowness in his colouring, which is extremely pleasing to a judicious eye. Most of his performances are easel pieces, as he worked but very little for churches or convents; yet his paintings are most exceedingly scarce, and are as eagerly sought after by the connoisseurs.

#### ROLAND LE FEVRE.

*Painted Portraits, and naked Figures.*

DIED 1677, AGED 69.

He is distinguished by the name of Le Fevre de Venice; but he was in no great esteem either for his attitudes or likenesses in portrait. He was accounted a better designer than painter, and was most remarkable for his curious method of staining marble.

#### CLAUDE LE FEVRE.

*Painted Portraits, Flowers, and sacred Subjects.*

DIED 1675, AGED 42.

He was a native of France, born in 1633, who principally painted portraits, and was in much esteem among his own countrymen. He painted flowers extremely well, and sometimes historical subjects; but his greatest merit was in the former. However, he followed his profession in London with good success, for several years, and died in that city.

#### DOMENICO FIASELLA, called SAREZANA.

*Painted Portrait and History.*

DIED 1669, AGED 80.

He was born near Genoa, in 1589, and was called Sarezana, from the place of his nativity. At first he was a disciple of Aurelio Lomi, and afterwards of Battista Pagi; but he went to Rome for his improvement, and there studied after the best of the modern masters, and the statues of the ancients. By that judicious method he obtained an excellent taste of design, which enabled him to paint in conjunction with Passignano, and Giuseppe D'Arpino, and to establish a good reputation. However, his greatest excellence consisted in painting portraits, which he executed with a remarkable justness of character, and with abundance of life.

GIOVANNI DA FIESOLE. Vid. GIOVANNI ANGELICO.

AMBROGIO FIGINO.

*Painted History and Portrait.*

DIED 1590.

This master was born at Milan, and was a disciple of Giovanni Paolo Lomazzo; but, although he learned historical composition under his director, and was very well qualified to expect success in that style, yet he devoted his whole study and attention to portrait-painting, in which at last he eminently excelled. Those subjects he worked up to the greatest perfection, as well for the resemblance, as for expression and colouring; and it is attested by writers, that his pictures were valued at a very large price, the richest Princes of Italy expressing an ambition to be perpetuated by his pencil. At Wilton, in the collection of the Earl of Pembroke, there is a Descent from the Cross, painted by this master.

FIORAVANTI.

*Painted Still-Life.*

The subjects which were painted by this artist, were carpets, vases, musical instruments, and such sort of objects; and those he imitated with so great truth and resemblance of nature, such exactness of colour, such roundness and relief, that he was esteemed one of the best in his profession, in that style of painting.

FIORI. Vid. MARIO NUZZI.

BERTHOLET FLAMEEL, or FLAMAEEL.

*Painted History and Portrait.*

DIED 1675, AGED 61.

He was born at Liege, in 1614, and received his first instruction from one Trippes, an indifferent painter; but afterwards he was more effectually improved by Gerard Douffleit, who had just returned to Liege from Italy. At the age of twenty-four he travelled through Genoa, Milan, Florence, and several other cities of Italy; but his arrival at Rome amply recompensed him for the labour of his journey. In that city he studied to great advantage, and copied the best works of the best masters; by which he acquired a taste so elevated, that it distinguished him throughout Rome, and recommended him to the Court of Florence, to which he was honourably invited by the Grand Duke, and employed in several magnificent works, which established him in the esteem of that Prince, and procured him general applause.

After



After nine years absence, he returned to his native city; and to confirm the high opinion which his countrymen had conceived of his abilities, he painted a Crucifixion for the collegiate church of St. John, in which he introduced a prodigious number of figures, officers, soldiers, and spectators; yet the composition is not confused.

In the midst of wealth, possessed of public and private esteem, and of every other circumstance that could render life comfortable, he was seized with an unaccountable melancholy and dejection of spirits, which incessantly oppressed him, till it occasioned his death; and many persons believed his disorder to have been occasioned by poison administered to him by one Brinvilliers, who had been his intimate companion.

This master had an excellent genius, a lively imagination, and a noble taste for historical compositions. He was singularly skilled in antiquities, and in all his designs strictly observant of the costume. His pictures usually are enriched with porticos and colonnades, as he was an accomplished architect; his choice of nature was elegant, his expression lively, and his pencil delicate. His colouring was exceedingly good; and his taste of design was entirely of the Roman school, as well in regard to correctness, as to the objects which he chose to represent.

In the cupola of the barefooted Carmelites, at Paris, he painted, in fresco, Elijah ascending to Heaven in a Chariot of Fire, and Elisha below, with his arms extended, to catch the mantle of the Prophet. At Liege are several grand altar-pieces, among which one in St. Paul's church describes the Conversion of that Saint; and in the cathedral there is another by this master, representing the Resurrection of Lazarus.

#### GOVERT FLINK.

##### *Painted Portrait and History.*

DIED 1616, AGED 44.

He was born at Cleves, in 1616, and by the appointment of his father was to have been bred up in a mercantile way; but neither the influence of his friends, nor the prospect of making an immense fortune, could prevail with him to abandon the art of painting, to which from his earliest youth he felt an invincible inclination. He was first placed with Lambert Jacobs; under whom he made an extraordinary proficiency, by being studiously diligent, by having a strong natural genius, and also by being emulous to excel Backer, who happened to be a disciple of Jacobs at the same time. When he quitted his master, he went to Amsterdam, and entered himself in the school of Rembrandt; where he became so thoroughly captivated with the excellencies of that great artist, that he studied the style of composition, the manner of colouring, and the penciling of Rembrandt incessantly; and at last shewed himself not only a good imitator of him, but in some respects his equal, and in freedom of hand rather his superior.

Very soon he rose into high reputation, and was almost continually employed in painting the portraits of princes, and illustrious personages, although his genius was abundantly more

more inclined to paint historical subjects; and several of his performances in that style were admired for the goodness of the design, and the beauty of the colouring. He remarkably excelled in imitating the manner of Rembrandt, and many of his paintings are sold, at this day, for the work of his master.

But, as the Italian taste began to be more noticed by the Flemish artists, and much more esteemed after the death of Rembrandt, Flink took great pains to alter his first manner. For which purpose he made a large collection of the finest casts that could be procured from Rome; of the best drawings and designs of the artists of Italy; as also of several of their paintings; and those he made his principal studies. When he imagined himself to be competently improved, he finished a noble design for the great hall of the Senate-House at Amsterdam, representing Solomon praying for wisdom; in which his disposition, and manner of grouping the figures, appear excellent, and the tone of the colouring is strong and lively. He likewise painted a grand historical composition for the Artillery Company at Amsterdam, consisting of portraits of the most distinguished persons of that body. The figures were well disposed, and every part of the picture was painted by Flink, except the faces, which, at Flink's recommendation, were painted after the life by Vander Helst.

He died young, and much regretted; and, after his death, his collection of prints and drawings were sold for twelve thousand florins. It is observed, that in the painting-room of this master, the light was admitted from above, through a kind of dome.

#### STEPHANO FLORENTINO.

##### *Painted History.*

DIED 1350, AGED 49.

This very ancient master was born at Florence, in 1301, and became the disciple of Giotto; but he studied at Rome after the antiques, and employed himself particularly in designing heads and naked figures. By which means he acquired the habit of giving a great variety of attitudes to his figures, as well as a natural and strong expression, and agreeable airs to his heads. As he had observed in the designs of other masters, a considerable defect arising from the encumbrance of draperies, which too much concealed the limbs of the figures, he studied to shew the naked under its covering, and he is accounted the first of the modern painters who attempted that manner.

He had a fruitful invention, and designed with extraordinary readiness and freedom, in which respect he was superior to Giotto, or any of his cotemporaries, according to the judgment of Vasari; and it is an addition to the fame of Stephano, that he practised perspective with a greater degree of regularity than any other artist in that early age of painting.

At Pisa he finished, in fresco, the Transfiguration; in which the draperies of the Apostles are distributed in such folds as discovered the position of the limbs; a circumstance, which at that time was considered as a new and elegant discovery, unattempted by any



preceding painter. And, in another design, describing the dispossessing of the Lunatic, he introduced a building and a range of columns, apparently formed according to the rules of perspective, of which few or none of his predecessors had any distinct conception.

FRANCIS FLORIS, called the RAPHAEL of FLANDERS.

*Painted History.*

DIED 1570, AGED 50.

He was born at Antwerp, in 1520, and till the twentieth year of his age practised as a sculptor; but having a superior fondness for painting he changed his profession, and placed himself under the direction of Lambert Lombard; whose manner he always followed, and imitated him so well, that it is no easy matter to distinguish the work of one artist from the work of the other. When he had continued for some years with Lambert, he travelled to Rome, and there designed after the antiques; but principally studied the works of Buonaroti, and in particular his Last Judgment, which he copied in a free and bold manner, his contours being finely marked; and those designs which he made at Rome, although often too sharp, and divided into too many minute parts, were notwithstanding often very delicate.

At his return to Antwerp, he surprised the artists of his time by his taste of design, which was much more correct, and by his manner of composition, which was very different from the manner of his countrymen; and his performances gained him the honour of being called the Raphael of Flanders. His works at that time were in great esteem, he grew rich, and might have been continually employed by most of the Princes of Europe, if his love of excessive drinking had not sunk him into contempt.

He generally gave great roundness to his figures; and though they were so well handled as to bear a near inspection, yet, at a distance, new beauties are frequently to be discovered. His readiness of hand was remarkable, and his pencil seemed as quick as his invention; of which he gave an incontestable proof at the entry of Charles V. into Antwerp; for, being engaged to paint the triumphal arches for that grand ceremony, and having seven figures as large as life to finish in one day, he executed that number in seven hours.

In the Confraternity-hall of St. Michael, at Antwerp, there is a noble design of Francis Floris. The subject is the Fall of Lucifer; and it is highly celebrated for the goodness of the composition and handling, for the variety of attitudes in the Fallen Angels, and for the strong expression of the muscles in the naked figures. Every part of it contributes to give the beholder a grand idea of the merit of the master, the extensiveness of his genius, and the liveliness of his imagination. And in the same church is preserved an Assumption of the Virgin, no way inferior to the other, either in design or colouring, and the draperies are well cast.

He

He had a bold and strong manner, like the model he chose to imitate, and was apt, like Buonaroti, to make the muscular parts too full; but his tone of colouring was very pleasing. He invented and composed with ease; but he had somewhat dry in his manner, and his figures have a certain stiffness, though they also frequently have an agreeable turn.

#### PROSPERO FONTANA.

##### *Painted History.*

He was born at Bologna, in 1512, and derived his knowledge in the art of painting from Innocenzio da Imola. He was accounted to have a fine invention, and his taste of design was elegant; but the most remarkable honour he acquired, arose from his being the master of the two most celebrated painters of their age, Ludovico and Annibal Caracci.

He understood perspective thoroughly, and his usual subjects were histories taken from sacred and profane authors, with which he adorned many churches and chapels of Bologna, and other cities of Italy.

#### LAVINIA FONTANA.

##### *Painted Portrait and History.*

DIED 1602, AGED 50.

This paintress, the daughter of Prospero Fontana, was born at Bologna, in 1552, and learned the art of painting from her father. Her inclination led her principally to paint portraits; and having obtained the honour of painting that of Pope Gregory XIII. she succeeded so well, as to obtain the patronage of that eminent person.

She was accounted to have a very high degree of merit in her profession; and being favoured by the Pope, she had an abundance of employment from all the Nobility of Rome. She also painted historical subjects with extraordinary applause; for it was considered almost as a prodigy, to see such lovely and natural colouring, such a taste of composition, and such expression in the works of a female artist.

However, she happened to fail of success in one grand historical subject, which made her determine to paint only portraits for the future, and in that style she had no competitor.

#### JOHN BAPTIST BLAIN DE FONTENAY.

##### *Painted Flowers and Fruit.*

DIED 1715, AGED 61.

He was born at Caen in Normandy, in 1654, and was taught the art of painting by John Baptist Monnoyer. He painted fruit, flowers, and insects, extremely well; and



his general manner was, to paint vases ornamented on the sides with figures in bas-relief. Those vases he likewise decorated with festoons of flowers in an elegant taste, and grouped them with a great deal of judgment. He was much employed by Lewis XIV. particularly at the Gobelins, and died in the service of that Monarch.

#### GIROLAMO FORABOSCO.

##### *Painted History and Portrait.*

He was born at Venice, about the year 1600, and was esteemed an admirable artist, as well for the lively and natural tint of his colouring, as for his exquisite touch and freedom of hand.

He was particularly remarkable for one excellence, which was, that with a single cast of his eye, on any person whose portrait he intended to draw, he could, by the power of his imagination and the strength of his memory, draw it so exceedingly like, as to have that person known at the first sight. His paintings were so surprisngly coloured and finished, that they were said to be worked by magic. Several historical compositions, and some of his portraits, are preserved in Venice as curiosities. The last of his performances which are mentioned, are a portrait of the Doge Contarini, painted in 1655, and another of the Doge Pesaro, in 1659.

In the Palazzo Sagredo at Venice, among a great number of capital paintings by the best masters, there is an old man's head, which seems to be a portrait of some person of eminence, painted by Forabosco; and it is in every respect admirable, as to colouring, finishing, and character, full of nature, truth, and expression.

#### JOHN BAPTIST FOREST.

##### *Painted Landscape and History.*

DIED 1712, AGED 76.

He was born at Paris in 1636, the son of a painter, who taught him the rudiments of the art; but, being not far advanced in the knowledge of his profession, by those instructions which he received at home, and also being very desirous to obtain farther improvement, he went to Rome, and placed himself as a disciple with Francesco Mola.

He studied diligently, and formed his taste of landscape on the manner of his master; but although he had, in some particulars, a considerable share of merit, yet he proved very far inferior to his model. His trees were designed and touched in a masterly style, and most of his situations and scenes were taken from nature; but his colouring was by no means agreeable, being often too black, though his penciling was free and very bold.

## CHARLES LA FOSSE.

*Painted History and Landscape.*

DIED 1716, AGED 76.

This painter was born at Paris in 1640, where he became a disciple of Charles Le Brun; but when he had been directed by that master for some years, by the bounty of Lewis XIV. he was enabled to visit Italy, and finished his studies at Rome and Venice. He had not as much success in acquiring correctness, and a true elegance of taste in design in the Roman school, as he had in improving his style of colouring in the Venetian; for those masters which he particularly endeavoured to imitate were, Titian and Paolo Veronese, and by attending to their works, he became a good colourist, and rose into esteem.

He was always fond of grand compositions, and his abilities in that way procured him considerable employment in the Royal Palaces, and among the Nobility of France; and in London, he adorned Montague-house with some of his compositions, in conjunction with Baptist and Rousseau. The designs of two ceilings painted by La Fosse, are the Apotheosis of Isis, and an Assembly of the Gods.

Though he was considerably employed at Versailles, Trianon, and Marly, yet he wanted grandeur in his taste, and correctness in his design; his style of composition is rather heavy and loaded; his figures usually are too short, and his draperies but indifferently cast. The principal merit of La Fosse consists in his colouring, as in that particular part he aimed at an imitation of Veronese and Rubens; yet even his colouring had but a very remote resemblance to that look of nature, which is always observable in the works of those great artists.

## JAMES FOUQUIERES.

*Painted Landscape.*

DIED 1659, AGED 79.

He was born at Antwerp in 1580, and at first was a disciple of Jodocus Mompert; but afterwards of John Brueghel, called Velvet Brueghel: however, he formed to himself a manner more true than that of his master, and more like nature, though much less highly finished. He became an incomparable painter of landscape; and, by some good judges, his pictures are considered as being worthy of standing in competition with those of Titian; the principal difference consisting in the difference of their scenery, rather than in any disparity of colouring or handling. Both artists painted on the same principles, and they both had a tone of colouring which was true, regular, and very natural.

The genius of Fouquieres was excellent; his figures were correctly designed, and in an elegant taste; and he introduced them in his landscapes with abundance of grace and probability. He painted equally in a large and a small size; he studied and imitated



nature happily; and his paintings shew a fine effect, a great deal of force, and a proportionable degree of judgment; though sometimes he is thought to be a little too green in his landscapes.

He was engaged, and much careffed, at the Court of the Elector Palatine, and afterwards spent several years of his life in France; where his works met with universal approbation, and he was proportionably well paid for his paintings. Yet, by some misconduct, he sunk into poverty, and died in the house of an inconsiderable painter, named Silvain, who lived in the suburbs of Paris.

He had resided for several years at Rome and Venice, where he acquired that excellent style of colouring and design for which he is so deservedly distinguished.

#### BERTRAM DE FOUCHIER.

*Painted Portraits and Conversations.*

DIED 1674, AGED 65.

He was born at Bergen-op-Zoom, in 1609; and having discovered an early genius to painting, his father placed him as a disciple with Anthony Vandyck, at Antwerp. But that master not having sufficient leisure to attend to the careful instruction of his pupils, by his incessant employment, Fouchier went to Utrecht, and studied under John Bylart, with whom he continued for two years.

When he found himself competently advanced in his knowledge of the art, under those masters, he travelled to Rome; where he studiously examined the curious productions of ancient and modern artists, and attached himself to the taste of Tintoretto, both in composition and colouring. It is highly probable that he would have reaped considerable advantage by his studies at Rome, as he wanted neither abilities nor assiduity, if he, and his friend Ysendoren, had not been compelled to fly from that city, and retire to Florence; being threatened by some of the inquisitors to have them punished as heretics.

When he returned to his own country and followed his profession, he soon perceived that the manner of Tintoretto, in which he painted, was not as acceptable to his countrymen, as it had been in every part of Italy through which he had travelled; he therefore changed it entirely, and assumed the style and manner of Brouwer, in which he had extraordinary success; and his compositions in that way were held in very great esteem.

#### ANTONIO FRANCHI.

*Painted Portrait and History.*

DIED 1709, AGED 71.

He was born at Lucca, in 1638, and was at first a disciple of Pietro Paolini, a painter of very good account in that city; but when he had studied for some time under him, he

preferred the style of Roselli and Pietro da Cortona to that of his master, and made their works the objects of his most studious attention; yet, from a desire to improve himself still farther, he went to Florence, to place himself under the direction of Baldassare Franceschini. There he acquired a fine taste of design, correctness of outline, a lovely and natural tint of colouring, and rendered himself a distinguished painter both of portrait and history.

At Florence he was employed to paint the pictures of the Grand Duke and Dukes; and by the latter was honoured with the title of being her principal painter. Several of the chapels in that city have their altar-pieces painted by him; and most of the Nobility employed him, not only for their portraits, but for historical compositions.

PIETRO DELLA FRANCESCA, DAL BORGO SAN SEPULCHRO.

*Painted History, Battles, Portraits, and Night-Pieces.*

\* DIED 1458, AGED 86.

He was born at Florence, in 1372; and at the time when he flourished, his works were highly esteemed; though afterwards two of his best performances, which were painted in the Vatican by order of Pope Nicholas V. were taken down by Julius II. to make room for two others which were painted by Raphael, of which the subjects were St. Peter in Prison, and the Miracle of Bolsena.

The battles of this ancient master have uncommon spirit in the attitudes of his horses, as well as of his figures; each of them have good action, good expression, and a very judicious disposition. Most of his paintings are in Florence, Rome, and Arezzo. One of the most celebrated of his compositions, is a Night-Piece, in which he represents the Emperor Constantine as asleep in his pavilion, attended by his Chamberlain, and a few of his guards; and an angel appearing to him as in a vision, shewing him that sign under which he should fight and conquer. The light is diffused from the angelic glory, and distributed with the utmost judgment; so that the whole had a fine effect, and every thing preserved the appearance of truth and nature.

He was an author as well as an artist, and wrote several treatises on geometry, and other branches of the mathematics, which are deposited in the library of the Duke of Urbino.

MARC ANTONIO FRANCESCHINI.

*Painted History.*

DIED 1729, AGED 81.

He was born at Bologna, in 1648, and was a disciple of Ferdinand Galli, called Bibiena; but he studied after the naked in the academy, and there gave early proofs of his

\* The authors of the Chronological Tables fix his death in 1443, at the age of 70; but Vasari says he died in 1458, at the age of 86.



his ability and execution. When he had continued under Bibiena for three years, he determined to improve himself by studying the works of those painters, who are justly placed in the first rank. But discreetly considering that, in his future studies, he should stand in need of a competent guide, to direct him to choose what might be most worthy of his notice, and avoid what might be detrimental, he resolved to place himself under the care of Carlo Cignani.

That master, who soon discerned the talents of his pupil, took pains to form him to an elegant taste of composition, correctness of design, and goodness of colouring. To confirm his judgment, he set before him several models of human figures, which had been wrought by different masters of eminence, that he might habituate his eye to what was truly beautiful and elegant in each. By that method of instruction, aided by genius and assiduity, Franceschini became an excellent artist, in fresco as well as in oil, being equally applauded for his correct design, and his admirable colouring in the manner of Cignani.

He was employed in embellishing many churches and convents, in his native city Bologna, and in other parts of Italy; and particularly at Modena, he painted the grand hall of the Duke's palace, so much to the satisfaction of that Prince, that he wished to retain him at his court by an offer of a large pension, and such honours as were due to his uncommon merit. But Franceschini preferred his freedom and ease to the greatest acquisitions; and, with polite respect, refused the offer. At Genoa he painted, in the great Council-Chamber, a design that at once manifested the fertility of his invention, and the grandeur of his ideas; for most of the memorable actions of the Republic were there represented, with a multitude of figures, nobly designed, judiciously grouped and disposed, and correctly drawn. And in the Palazzo Monti, at Bologna, is a small gallery painted by him, of which the colouring is exceeding lovely, though the figures appear to want roundness; but his design is always correct, and truly excellent.

His figures had as much of nature and truth as could be described; and, in all his works, one sees a prevailing elegance, united with a great force of colour, and great sweetness. No painter seems to have comprehended the beautiful forms of nature better than Franceschini, nor to have expressed the passions of the soul with more exactness and truth. He preserved the powers of his mind and his pencil unaltered, at a very advanced age; and when he was even seventy-eight years old, he designed and coloured his pictures with all that fire and spirit for which he had been distinguished in his best time.

BALDASSARE FRANCESCHINI, called VOLTERRANO.

*Painted History, Landscape, and Portraits.*

DIED 1689, AGED 68.

He was born at Volterra, in 1621, and derived his first knowledge of the art of painting from Matteo Sorella; but afterwards he became a disciple of Roselli, and successfully imitated the graceful taste of design, as well as the colouring and penciling of that  
great

great master. However, having observed somewhat still more engaging in the colouring of Giovanni da San Giovanni, he studied under him for some time, and at last completed his knowledge, by carefully copying the works of Correggio at Parma.

He was employed in a vast number of grand designs for religious houses and chapels; and was allowed to have a fine invention, either for historical or poetical subjects, a sensible and strong expression, and an agreeable manner of colouring.

He also painted portraits in a noble style; and his landscapes were universally admired for the delightful situations which he chose, and the elegance of his figures, which are always introduced with singular judgment and propriety.

FRANCESCHINO. Vid. CARACCI FRANCESCO.

FRANCESCO, called FRANCESCHIELLO DELLA MURA.

*Painted History.*

He was the disciple of Solimena, and spent several years under his direction; but although he had so admirable an example and instructor, he did not acquire many of the excellencies of that master. His manner of design was correct, and his touch spirited; yet his colouring was but indifferent, and, though not disagreeable, it had no great effect.

Three paintings by this master are in the principal church at Capua; but the most considerable of them is the grand altar-piece, representing the Annunciation, which hath many imperfections, though several parts are worthy of commendation. The attitudes and dress of his figures shew ingenuity and elegance; the folds of the draperies are large and full, and the groupes are well connected; yet the whole colouring is rather too gaudy, and too much like fan-painting, a defect very frequently observable in the works of other modern Italian artists.

FRANCESCO FRANZIA.

*Painted History and Portrait.*

DIED 1518, AGED 68.

The real name of this ancient master was Francesco Raibolini, though he was generally called Francia. He was born at Bologna, in 1450, and was at first bred to the trade of a goldsmith; but his genius directed him to painting, in preference to every other profession; and, by a constant application and study, he arrived at a great degree of perfection in the art, so as to be esteemed one of the best painters of his time.

As he happened to be a cotemporary with Raphael, he coveted impatiently to see the works of that sublime genius; but his age and infirmities disqualified him for taking a journey to Rome. Yet at last he had an opportunity of gratifying his curiosity; for Raphael had painted a St. Cecilia for the church of St. Giovanni in Monte, at Bologna,

H h

and



and wrote a friendly letter to Francia, requesting him to see it fixed in its appointed place. The letter was received with a degree of rapture not to be described, and the picture with all possible expedition taken out of its case; but the sight of so much perfection in design, grace, expression, and exquisite finishing, struck Francia with such astonishment, that it threw him into an invincible melancholy, as that single performance convinced him how far Raphael was superior, not only to himself, but to all others; and he pined himself into a decay, which occasioned his death.

The reputation of this master was established by a picture of St. Sebastian; in which the true and elegant proportion of the limbs, the gracefulness of the attitude, and the delicacy of the colouring, were equally admired; and it was very highly commended by Annibal Caracci, who was indisputably a competent judge of merit.

FRANCISQUE. Vid. FRANCESCO MILÈ.

FRANCISCUS FRANCKEN, or FRANCKS, called the Old FRANCK.

*Painted History.*

DIED 1616, AGED 72.

Very few circumstances relative to this master are handed down by historians who treat of this subject, although his works are as generally known in these kingdoms, as they are in the Netherlands: nor are the dates of his birth, death, or age, thoroughly ascertained; for Mr. Descamps supposes him to be born in 1544, to be admitted into the Society of Painters at Antwerp in 1561, which was at seventeen years of age; and he fixes his death in 1666, by which computation Francks must have been 122 years old when he died, which appears utterly improbable; though others fix his birth in 1544, and his death in 1616, aged 72, which seems to be nearest the truth.

This master painted historical subjects taken from the Old or New Testament, and was remarkable for introducing a great number of figures into his compositions, which he had the skill to express very distinctly. He had a fruitful invention, and composed readily; but he wanted grace and elegance in his figures, and was apt to crowd too many histories into one scene. His touch was free, and the colouring of his pictures generally transparent; yet a predominant brown or yellowish tinge appeared over them, which neither looked natural nor agreeable. But, in several of his best performances, the colouring is clear and lively, the design good, the figures tolerably correct, and the whole together very pleasing.

Vandyck often commended the works of this master, and esteemed them worthy of a place in any collections. Many of them are frequently seen at public sales, which render him well known, though several are also to be met with in those places, which are unjustly ascribed to Francks, and are really unworthy of him.

FRANCISCUS

FRANCISCUS FRANCKEN, or FRANCKS, called the Young FRANCK.

*Painted History.*

DIED 1642, AGED 62.

He was the son of the old Franciscus Francks, born in 1580, and instructed in the art of painting by his father, whose style and manner he imitated in a large and small size; but when he found himself sufficiently skilled to be capable of improvement by travel, he went to Venice, and there perfected his knowledge of colouring, by studying and copying the works of those artists who were most eminent. And it hath seemed surprising that a painter so capable of great things in his profession, should devote his pencil to the representation of carnivals, and other subjects of that kind, preferably to the designing historical subjects of a much higher rank, which might have procured for him abundantly more honour.

However, at his return to Flanders, his works were greatly admired and coveted, being superior to those of his father in many respects; his colouring was more clear, his pencil more delicate, his design had somewhat more of elegance, and his expression was much better. The taste of composition was the same in both, and they seemed to have the same ideas, and the same defects, multiplying too many historical incidents into one subject, and representing a series of actions, rather than one principal action or event. The subjects of both painters were usually taken from the Old and New Testament, and also from the Roman history (except the subjects of young Francks while he continued in Italy); and it might have been wished that each of them had observed more order and propriety in the disposition of their subjects.

He had a great particularity in touching the white of the eyes of his figures, which appears as if a small lump of unbroken white was touched on, with the point of a fine pencil, and it gives the figures a great deal of spirit. Even that particularity, well attended to, may be a means of determining the hand of this master. It ought to be observed, that from the similarity of names, taste, style, and colouring of the Old and Young Francks, their works are often mistaken, and miscalled, and the work of the one purchased for the work of the other. The most capital performance of this painter, is a scriptural subject in the church of Notre Dame at Antwerp; and an excellent picture, in the small size, is Solomon's Idolatry, in which that King is represented as kneeling before an altar, on which is placed the statue of Jupiter. There is a noble expression in the figure of Solomon, and the drapery of the figure is broad and flowing; the altar is exceedingly enriched with fine bas-relief in the Italian style, and is exquisitely finished; the penciling is neat, the colouring clear and transparent, and the whole picture appears to have been painted on leaf gold.

SEBASTIAN FRANKS, or VRANX.

*Painted Conversations, History, Landscapes, and Battle-Pieces.*

He was born at Antwerp, in 1573, and was a disciple of Adam Van Oort, and shewed a strong genius to painting. His general style was landscapes with small figures and

H h 2

cattle,



cattle; and according to Van Mander, he seems to have been the author of a peculiar style of painting in that way, which was imitated by several subsequent masters, but not with equal success.

He frequently painted historical subjects on copper; and the subject of one of those, which was executed with extraordinary neatness, was the prophet Elisha insulted by the children: the outline of his figures in that composition is correct, the attitudes are agreeable, and the draperies loose. He had a peculiar genius to paint battles, and succeeded well in all subjects where horses could be introduced; but his chief merit was seen in his landscapes, as he had a light touch, and an agreeable style of colouring. Two fine pictures of this master's hand are in the cabinet of the Elector Palatine; the one represents the works of mercy, and the other is a conversation.

#### JOHN BAPTIST FRANKS, OF VRANK.

##### *Painted History and Conversations.*

This painter was born at Antwerp, in 1600, and is supposed to have been the son and disciple of Sebastian Franks. At first he painted in the manner of his father; but having afterwards studied the works of Vandyck and Rubens, he made them his models, and by that means corrected his style, and improved his colouring considerably.

For a long time he painted history; but after finishing several compositions of that kind, he painted easel pictures, representing the insides of galleries, or grand apartments, furnished with statues, busts, paintings, and other elegancies; with persons differently employed either in conversation, at play, or with concerts of music. Those subjects he designed extremely well; his colouring was agreeable, and he finished his works with a neat and delicate pencil; but his error was, that he did not judiciously distribute his light and shadow, so as to afford a pleasing repose to the eye of a spectator; but gave the whole too equal a degree of brightness.

His best performance is described by Houbraken, as being truly excellent in its kind. It represents a grand apartment, or cabinet of a curious person, decorated with busts, and other ornamental furniture elegantly disposed; and arranged along the wall, are pictures hung up, which are so admirably finished, that the different taste of those masters whose works are supposed to be there, may at first sight be distinguished by the peculiar design, composition, and colouring. There are only two figures in that apartment, Vandyck and Rubens, who seem to be engaged in playing at tables; and it is exceedingly commended for the striking likeness of those artists, as also for the delicacy of the touch.

#### BATTISTA FRANCO.

##### *Painted History.*

DIED 1561, AGED 63.

He was born at Venice, in 1498; and having learned to draw and design, under the direction of some Venetian artists, till he was twenty years old, he then travelled to Rome;

Rome; where having examined and considered the works of the most applauded masters, he devoted himself entirely to the style and taste of Michael Angelo Buonaroti; and at last was allowed to be the best of the young designers who frequented the chapel that had been enriched by the compositions of that great painter.

However, although his manner of designing was like that of Buonaroti; and though he imitated him successfully in correctness of outline, and in a strong expression of the muscular parts of the human body; yet, in his colouring, he was so dry, so black, and so hard, that his pictures seemed to have no other merit to recommend them, than the taste of drawing and design, which, in particular parts, appeared very masterly.

LUCAS FRANCOIS, called the Old.

*Painted History and Portrait.*

DIED 1643, AGED 69.

He was born at Mechlin, in 1574, and for six years was employed by the Kings of France and Spain; in which kingdoms many excellent paintings of his hand are still preserved and well esteemed. He was equally eminent for history and portrait; and, by his profession, was enabled to live in affluence, and to die possessed of riches, with an established reputation.

LUCAS FRANCOIS, called the Young.

*Painted History and Portrait.*

DIED 1654, AGED 48.

He was born at Mechlin, in 1606, and was the son and disciple of Lucas François, who instructed him early in the art of painting, and took all possible care to cultivate the promising talents of his son. He made a great progress under the direction of his father; but as soon as he had acquired a competent share of knowledge, he placed himself as a disciple with Gerard Segers, who was at that time in high reputation.

He generally painted in a small size, and finished his works with singular neatness. He also applied himself to portrait-painting with great success, being employed to paint many noble personages of the highest rank; and he had the uncommon satisfaction of gaining their approbation, and what is still more, the friendship and esteem of all his employers. He composed well, and his designs in general shewed a very happy genius, and much correctness, united with a tone of colouring that was clear and natural.

This master was not only estimable for his merit as a painter, but for the valuable qualities and accomplishments he possessed; having an amiable disposition of mind, and a knowledge of all the polite arts, and particularly of music.

SIMON FRANCOIS.

*Painted Portrait.*

DIED 1671, AGED 65.

He was born at Tours, in 1606, and had no particular master; but obtained the knowledge of the art of painting by great labour, exerted in copying the works of others, who were confessedly eminent.

He.



He studied for several years in Italy, and returning through Bologna to his own country, he happened to contract an intimacy with Guido, who painted his portrait; and when he arrived at Paris, he had the good fortune to be the first who drew the portrait of the Dauphin, soon after that Prince was born. In that he succeeded so happily, and so much to the satisfaction of the King's Ministers, that he flattered himself it would prove a means of establishing his fortune and reputation; but finding himself undeservedly disappointed, he was so sensibly affected with the treatment he had received, that he retired from the world, to enjoy a life of privacy and quiet.

IL FRARI. Vid. BIANCHI.

LORENZO MARIA FRATELLINI.

*Painted Portrait, History, Animals, and Landscape.*

DIED 1729, AGED 39.

He was the son of the celebrated Giovanna Fratellini, born at Florence, in 1690: and appearing to have a good genius to the art of painting, his mother placed him as a disciple with Domenico Gabbiani, whose admirable method of instruction she had herself sufficiently experienced, when she studied under his direction. He continued with Gabbiani for several years; and with close application copied the works of the best masters, and likewise designed after the naked in the academy.

Having thoroughly formed himself, by the judicious precepts of his master, and his own industry, to handle the pencil with ease and freedom, to design correctly, and paint in oil; Giovanna taught him to paint in miniature, and with crayons (for she excelled in both); and he became very eminent in his profession. His general subjects were portraits, which he finished in a delicate style; but his genius was universal, and with equal readiness he designed historical subjects, in which his figures were well disposed, and shewed great variety in their actions and attitudes; and he also designed animals of all kinds, flowers and landscapes, with equal elegance and equal applause.

He applied himself too closely to his work, and having a constitution not sufficiently firm to endure so constant a fatigue, he sunk under it, and died of a consumption in his fortieth year; and Giovanna became so inconsolable for the loss of her son, that she survived that severe affliction but a short time.

GIOVANNA FRATELLINI.

*Painted History and Portrait.*

DIED 1731, AGED 65.

This very famous paintress was born at Florence, in 1666, where she was presented to the Arch-Duchess Victoria, when she was very young; and that Princess, admiring her spirit and vivacity, took her under her own care, and caused her to be educated at court. Giovanna discovered great readiness of apprehension and quickness of parts; and learned music and drawing with such incredible aptness, that the Princess engaged Hipolito Galantini, a famous painter in miniature, to instruct her in that art. Her proficiency was rather superior to expectation; and being soon established in miniature, the

the Princess ordered that she should study design, and the art of painting in oil, under the direction of Domenico Gabbiani, and crayon painting under Domenico Tempesti; artists who, at that time, were in the highest reputation at Florence. In a very short time she acquired such a command of the pencil, that she surpassed her instructors, as well in elegance, as in beauty of colouring; and to all her other accomplishments added that of painting delicately in enamel.

Her works gained her the greatest commendation, not only through Italy, but in every part of Europe; for she was constantly employed by the Grand Duke and Dukes, to paint their portraits, which they transmitted to different Courts; and by that means every nation became acquainted with her extraordinary merit. At the command of her patrons she painted several scriptural subjects; as, the Baptism of Christ, the Last Supper, and the Crucifixion, in water colours; and in oil she copied in a large size an Ecce Homo, after a fine original painting of Baroccio. She also painted many portraits of the most distinguished persons at the Florentine Court; and of those musicians or comic performers who were favourites of the public for their charming execution, for sweetness of voice, or for their propriety of action.

MARTIN FREMINET, Chevalier.

*Painted History.*

DIED 1619, AGED 52.

He was born at Paris, in 1567, and was taught the art of painting by his father, who was but an indifferent artist; but he travelled to Italy, and spent fifteen or sixteen years at Rome, Venice, and other cities of note, principally studying the works of Michael Angelo Buonaroti; and it was imagined that he endeavoured to imitate the taste of Parmigiano, in the contours of his figures, and in the airs of his heads. But although he worked after such models, yet his figures, though designed in their manner, are abundantly more heavy, less elegant, and by no means agreeable. The action of the limbs is too violent, and the muscular parts are often so strongly marked, as even to appear under the draperies. The merit of this painter consisted in his invention and design, in his knowledge of anatomy and architecture.

However, he was much employed and esteemed by Henry IV. of France, and Lewis XIII. for whom he executed the principal part of the paintings in the chapel at Fontainebleau, and had the honour of the Order of St. Michael being conferred upon him.

DIRK, or THEODORE FRERES.

*Painted History.*

DIED 1693, AGED 50.

He was born at Enkhuyzen, in 1643, and went early to Rome; where he devoted his whole time to study and practice, and acquired an excellent manner of designing the  
naked.



naked. He preferred that pleasure and that advantage which arises from application, to the unprofitable amusements of company, and excess; and, by that discreet method of conducting himself, obtained the friendship of persons of worth, and such ability in his profession, as enabled him to compose his subjects with taste and elegance.

He studied for several years in Italy, after the antiques, and the most capital paintings at Rome; and, in his own compositions, shewed how strongly he had imbibed the taste of the Roman school. But his principal merit consisted in his drawing and design; having neglected to improve himself as he ought, in the beauty of colouring; though, had his colouring been equal to his taste of design, he would have been surpassed by very few.

Sir Peter Lely had encouraged Freres to visit London, from an expectation that he might have been employed at Windsor; but Freres, soon after his arrival, finding the preference was given to Verrio, returned again to Holland. In one of the palaces of the Prince of Orange, there are several noble pictures of this master; and in Amsterdam, a grand hall is entirely furnished with his works, which, Houbraken says, are much admired, for a free and fine taste of composition and an elegance of design.

#### CHARLES ALPHONSE DU FRESNOY.

*Painted History, Portrait, and Landscape.*

DIED 1665, AGED 54.

He was born at Paris, in 1611, where he was instructed by Perrier and Simon Vouet. But he did not long adhere to the manner of colouring peculiar to Vouet; for, as soon as he fixed himself at Rome, he made the works of Titian the model for his imitation.

He was more celebrated as a poet than as a painter; and yet no artist could have a more extensive knowledge of the excellencies, refinements, or delicacies of the art, than he was universally allowed to possess; nor could any one have better abilities to direct others how to excel. His precepts are admirable, and demonstrate the strength of his genius, the clearness of judgment, and his industry in carefully exploring every path which leads to perfection in the art of painting.

There are but few pictures of his hand mentioned by any writers; and among the number, are four landscapes, in which the figures are painted by Mignart. It is only remarked, that in his style of colouring, he endeavoured to imitate Titian; and in his taste of design, the style of the Caracci.

#### TOMASO DA SAN FRIANO. Vid. TOMASO MANZUOLI.

#### PETER FRITS, or FRITZ.

*Painted Apparitions, Enchantments, and Emblematical Pictures.*

He was born at Delft, but studied at Rome, where he resided for a long time. His imagination was lively and strong; and the subjects which he generally chose to paint, were

were apparitions, and the wildnesses of fancy, such as the temptations of St. Anthony, as also ships and barks filled with spectres; in which subjects he shewed a very whimsical variety of forms and figures. Sometimes he painted emblematical designs, which were held in good esteem.

In his return from Italy to his own country, he visited several Courts of Europe, where the novelty of his ideas and the singularity of his compositions, rather excited laughter than approbation; and at last he settled at Delft. Yet even in his native city, the injudicious choice of his subjects had no success; and he found but few purchasers, although his work was executed with a great deal of force and spirit.

#### PHILIP FRUYTIERS.

*Painted Portraits, and Conversations, in miniature.*

This master was born at Antwerp; and although he was at first taught to paint in oil, yet he soon discontinued it, and preferred the painting in water-colours; in which manner he became so excellent, that it was doubted whether any cotemporary master equalled him in it, particularly in respect of design. His invention was ready, and he composed his subjects extremely well; the airs of his heads have a considerable degree of grace, his draperies are broad, and the folds are in a good taste.

Rubens shewed a great deal of esteem for the work of Fruytiers, and had the portraits of himself and his family painted by him, in one picture; in which the composition, the attitudes, and the colouring, are worthy of Rubens himself. Weyerman saw this picture, and commends it highly.

#### ISAAC FULLER.

*Painted History and Portrait.*

DIED 1676.

He was born in England, but he spent several years in France, studying under Perrier as a disciple. His master was much employed in drawing designs after antique statues which probably afforded Fuller an opportunity of copying them; and gave him also a fondness for expressing the muscular parts with more hardness than he ought in his own compositions, imitating rather the strength than the grace of the originals.

As to his composition of historical subjects, it was but mean; his invention and disposition being indifferent, and his colouring raw and unlike nature; though in portrait-painting he had a bold and masterly pencil.

In the chapel of All Souls College, at Oxford, there is a Resurrection painted by this master, of which several parts are accounted to have some degree of merit; and in Wadham College, in the same University, is an historical picture, which by many is esteemed a good performance.



## FRANCESCO FURINI.

*Painted History.*

DIED 1646, AGED 42.

This painter was born at Florence, in 1604, and received his first instruction from his father Pippo Sciamerone, a painter of no contemptible talents; but he was farther improved by Passignano and Roselli, till at last he went to Rome. While he continued there, he pursued his studies with such diligence, that he acquired a fine taste of design, and associated with that eminent artist Giovanni di San Giovanni. He was particularly fond of designing naked figures, as in those he shewed the utmost delicacy; and he principally chose to paint those subjects in which they could be introduced with elegance and propriety; such as Adam and Eve, Lot and his Daughters, Noah's Drunkenness, and such like; or similar subjects from poetical history, as, the Death of Adonis, Diana and other Nymphs bathing, the Judgment of Paris, &c.

His works were excessively praised, and allowed to possess abundance of grace in the contours of his figures, as well as in the airs of the heads. Many of his paintings are in Florence, which are deemed to add honour to the valuable collections of the Nobility of that city.

## JOHN FYTT.

*Painted Live and Dead Animals, Birds, Fruits, Flowers, and Landscape.*

He was born at Antwerp, about the year 1625, and was an excellent painter of all kinds of animals; to which he gave a natural, a bold, and elegant expression. He studied nature incessantly, and imitated her with the utmost truth and exactness. His colouring is strong, and his touch firm; and in all the pictures of this master we see a wonderful freedom of hand, and a manner of penciling peculiar to himself, which easily distinguishes the works of Fytt from those of any other master.

He was one of the best artists of his time, and frequently painted in conjunction with Rubens and Jordaens; and whatever subject he chose to represent, in the style which he adopted, was always designed and finished in a masterly manner. His general subjects were, live and dead game, wild boars, hares, dogs, fruits, flowers, and birds, particularly partridges; which he described with surprising truth, nature, and strength.

He likewise imitated successfully the bas-reliefs on vases of marble or porphyry; and gave uncommon freshness to his fruits and flowers; and in objects of the animal kind, he described even the hairs of the animals, and the plumage of his fowl, with wonderful spirit, exactness, and freedom of pencil.

## G.

BARENT GAAL.

*Painted Landscapes, Battles, Fairs, and Inns.*

HE was born at Haerlem, about the year 1650, in which city he was placed as a disciple with Philip Wouwermans; and by carefully studying the works of his master, as well as by diligently practising his precepts, he became a painter of considerable distinction.

He had a good manner manner of penciling; he understood the principles of perspective; and managed his lights and shadows in all his compositions with great judgment. His figures and cattle are generally well designed and well disposed, and are also tolerably correct; though, as he designed his figures after nature, and after mean models, they usually want grace and elegance. There is much freedom in his trees, and many of his pictures are touched with spirit, the skies clear and pleasant, and his grounds well broken.

He associated in his work with Isaac Koene, the landscape-painter, for whom he always inserted the figures; and although he cannot be accounted an artist of the first class, yet have his works a great deal of merit, and are every where well regarded.

ANTONIO DOMENICO GABBIANI.

*Painted History and Portrait.*

DIED 1726, AGED 74.

He was born at Florence, in 1652, and at first was intended for the profession of physic; but his father Antonio Domenico, observing his predominant inclination to designing, placed him, while yet very young, under the care of Valerio Spada, who excelled in drawing with a pen; and had him likewise instructed by Remigio Cantagallina, who was very famous for painting in miniature.

Having thus obtained some knowledge of design, he successively became a disciple of Subtermans, and of Vincentio Dandini; and by the instructions of those great masters, he soon acquired such a readiness and correctness in designing, as his preceptors could not observe without astonishment; and therefore, in order still to improve his hand, Dandini caused him to copy all the compositions of Pietro da Cortona, which are in the Palazzo Pitti at Florence. While he was employed in that work, the Grand Duke Cosmo III. happening to see his performance, and being pleased with the exactness of the imitation, encouraged him, and condescended to become his patron; and by so unexpected an act of benevolence, animated the young artist to exert his powers, to attain the highest perfection in his art. The Duke soon after sent him to the Florentine Academy at Rome, to be under the



direction of *Ciro Ferri*, with whom he continued for three years, designing the best works of the best masters.

Yet, still unsatisfied with the progress he had already made, he visited *Venice*, to obtain a thorough knowledge of colouring; and as soon as he thought proper to offer his compositions to the public view, they were purchased by the principal *Venetian Nobility*, on the recommendation of *Sebastian Bombelli*, a very eminent painter, with whom *Gabbiani* had an intimate friendship.

At his return from *Venice*, where he had particularly studied portrait-painting, after *Titian* and *Tintoretto*, the *Grand Duke Ferdinand* sat to him for his portrait; and as it was exceedingly admired, he was appointed to paint the *Grand Princess Violante*, and *Anna Louisa*, the *Duke's* sister. He likewise finished several noble compositions for altar-pieces in the churches of *Florence*, which effectually established his reputation. He had also the honour of being invited to the *Court of Vienna*, where he painted the portraits of the *Emperor*, and the *King of the Romans*; and received the highest commendation for the beautiful colouring, as well as the noble attitudes and strong resemblance of his pictures.

That climate happening to disagree with his constitution, he returned in a bad state of health to *Florence*; and as soon as he felt himself restored by his native air, he was employed in the palaces of the prime Nobility, every new work adding to his fame, which was spread through all the cities of *Italy*.

Among many admirable paintings by this master, three are particularly mentioned as being capital performances: one is, the *Rape of Ganymede*; another, *Erminia alighting from her Steed*; and the third, the *Repose in Egypt*. Each of these are exceedingly beautiful in the colouring, and in a supreme degree correct and elegant in the design. And among his grander works, is mentioned an incomparable altar-piece; of which the subject is, the *Assumption of the Virgin*, who appears above, surrounded with glory; below, are represented the *Apostles*, larger than life, with a wonderful variety of graceful and proper attitudes.

His ideas were very elevated; his invention was noble; his disposition judicious; his design extremely correct; his attitudes well chosen, and always full of dignity and character. He had a lively imagination, and an extraordinary readiness in his execution; his pencil being free and yet delicate, and his touch spirited. He is ranked in the first class of modern great masters, and is accounted one of the ornaments of his time.

Unfortunately he was killed by a fall from a scaffold, where he had been at work.

#### WILLIAM GABRON.

##### *Painted Still Life.*

He was born at *Antwerp*, where he learned the rudiments of the art; but his principal instruction and improvement he received in *Italy*, particularly at *Rome*, in which city he resided for a considerable number of years.

He

He was much admired for his delicate imitation of those objects which he painted after nature; such as gold and silver vases, cups, and dishes, china and porcelain ware, fruits, flowers, and insects; and those subjects he expressed with so great truth, as to afford the eye a very pleasing deception.

### GADDO GADDI.

*Painted History.*

DIED 1312, AGED 73.

He was born at Florence, in 1239, and was one of the first painters who imitated Cimabue, or designed in the Grecian taste; being also an expert artist in works of Mosaic. He designed better than all the other painters of his time; and performed several great works at Rome and other parts of Italy, but particularly in Mosaic.

### TADDEO GADDI.

*Painted History.*

DIED 1350, AGED 50.

He was born at Florence, in 1300, and instructed in the art by his father Gaddo; but he was afterwards a disciple of Giotto. He had a good genius, which he strengthened by great application; and acquired such a manner of colouring, as rendered him very much superior to his master. His figures were lively, and his expressions highly commendable, considering the early age in which he painted; his invention was ingenious, and his designs were executed with great freedom and ease.

The most memorable picture of this ancient artist, is the Passion of our Saviour, which is preserved in the church of the Holy Ghost, at Arezzo.

### AGNOLO GADDI.

*Painted History.*

\* DIED 1387, AGED 64.

He was the son and disciple of Taddeo, born at Florence, in 1323; and received his first instruction from his father, though he afterwards was assisted in his studies by Giotto.

His

\* There appears to be a remarkable inaccuracy in the Historical Tables published by Mr. Harms, in regard to Taddeo and Agnolo Gaddi; for, although Agnolo is incontestably the son of Taddeo, yet the year of their birth and their death are precisely the same in those Chronological Tables.

Table II. Taddeo Gaddi, born in 1300, died in 1350.

Table II. Agnolo Gaddi, born in 1300, died in 1350.

Whereas Agnolo died in 1387, and was born in 1323.

De Piles is also guilty of the same error; for he sets down the year of Agnolo's death in 1350, and his birth in 1300; which dates only agree with the father Taddeo, and cannot possibly agree with the true dates of the son.



His manner of painting was like that of his father; but he was particularly solicitous to express the passions with propriety.

ALEXANDER VAN GAELLEN.

*Painted Battles, Huntings, and Animals.*

DIED 1728, AGED 58.

This painter was born in 1670, and learned the art of painting under the direction of John Van Huchtenburg, who, besides his profession as a painter, was also a considerable picture-merchant; and Van Gaelen, before those pictures were exposed to sale, exerted himself in copying such of them as were of the best class, and of greatest value. Yet he did not content himself with observing their imitations of nature, but studied nature itself, in other countries as well as his own. His taste of composition and design was formed from the works of the many eminent artists which he had studied; and he obtained so great a freedom of hand, and such correctness of outline, that his pictures rose into very high esteem. His subjects were usually representations of the chase; huntings of the fox, the stag, or the wild boar; and his animals were extremely commended for their action and spirit.

The Elector of Cologne employed him for a long time; and he also visited London, where his paintings procured him many marks of favour, as his merit seemed to be very well known in England. While he continued in that kingdom, he was appointed to represent in a picture, Queen Anne drawn in a coach by eight horses, attended by her guards; and that subject he executed with so great success, that it contributed to the advancement of his fortune and his reputation. He also was engaged by an English Nobleman to paint three battle-pieces, representing engagements between King Charles I. and Oliver Cromwell, and a very large design of the decisive battle at the Boyne, between the armies of King William III. and James II.

SCIPIO GAETANO.

*Painted Portrait and History.*

DIED 1588, AGED 38.

He was born at Florence about the year 1550, and was a disciple of Jacopino dal Conte, an excellent painter of portrait; under whom he improved to such a degree, as not only to become far superior to his master, but superior to all his cotemporaries. His attitudes were designed in an elegant and fine taste; the heads were lively, graceful, and as expressive as life itself; and his draperies were distributed in large broad folds, with abundance of ease and nature. He excelled also in the historical style, and adorned several of the churches and palaces at Rome with his compositions. By a proper mixture of ultramarine, he gave an unusual clearness to his colours; and he finished his pictures with excessive neatness and care.

In

In the Ambrosian Library at Milan, is a beautiful head of the Virgin by Gaetano; it is exquisitely well designed, the colouring is remarkably clear, and the freshness of the whole is truly admirable.

GALANINO. Vid. ALLOISI.

HIPOLITO GALANTINI, called CAPPUCCINO, and PRETI GENOESE.

*Painted History, and Portrait in large and in miniature.*

DIED 1706, AGED 79.

This artist was born at Genoa, in 1627, and was instructed in the art of painting in miniature by Stefaneschi; in which style he became very eminent, and shewed an equal degree of merit in his larger compositions. He was called Cappuccino, from his having entered into orders among the Capuchins at Florence; and by undertaking that profession, he was obliged to travel into Asia as a missionary, and on that account is called Preti Genese.

At his return to Europe, happening to pass through Paris, he was known to be a famous miniature-painter, and introduced to the King of France, who requested Hipolito to paint several pictures for him; and from that Monarch he received many extraordinary marks of favour, as from the public he received a general approbation. He had wonderful patience and application, and was remarkable for correctness and elegance; his style was agreeable, his colouring very delicate, and his expression exact, and full of life.

In the Duke's palace at Florence, there is an admirable picture by this master, in which the figures are only at half-length, but as large as life. The subject is the Payment of the Tribute Money; it is accounted one of the most capital performances of Galantini, and is executed with uncommon freedom and neatness of pencil. The colouring is lively, true, and has great force; and although the tints are bright and clear, yet the whole has abundance of harmony. The design is in a fine taste; the heads, especially those of the old men, are excellent; the shadows have all the force of Valentino, without the blackness and the head of one figure of a boy seems real nature.

FILIPPO MARIA GALETTI.

*Painted History and Portrait.*

DIED 1742, AGED 78.

He was an ecclesiastic of the Order of Theatines, born in 1664; and was a disciple of Ciro Ferri. He became excellent in those branches of the art which he usually practised, and painted a great number of easel-pictures and portraits through every part of Italy, but particularly in Florence, where he was employed by the Grand Duke, and gained universal commendation for the neatness of his finishing, and the beauty of his colour.



GALLI. Vid. BIBIENA.

GIOSEFFO GAMBARINI.

*Painted History.*

This master was born at Bologna, in 1679, and educated in the school of Lorenzo Passinelli, with whom he made a considerable progress in design and handling; and was qualified to improve himself still farther, by studying at Rome and Venice, where he acquired a more correct taste of composition and colouring. He worked with great applause in several parts of Italy, especially at Rome; where, in the chapel of St. Petronius, is to be seen one of his most capital performances. In many respects he was esteemed a very great master; but he was principally regarded for the excellence of his colouring, which was not only beautiful, but it had also abundance of force.

JAMES GANDY.

*Painted Portrait.*

DIED 1689, AGED 70.

This painter, although he was a very able artist, is but little known. He was born in the year 1619, and instructed by Vandyck; and his works are a sufficient proof of the signal improvement he received, from the precepts and example of that great master.

The cause of his being so totally unknown was, his being brought into Ireland by the old Duke of Ormond, and retained in his service. And as Ireland was at that time in a very unsettled condition, the merit and the memory of this master would have been entirely unnoticed, if some of his performances, which still subsist, had not preserved him from oblivion. There are at this time in Ireland many portraits, painted by him, of noblemen and persons of fortune, which are very little inferior to Vandyck, either for expression, colouring, or dignity; and several of his copies after Vandyck, which were in the Ormond collection at Kilkenny, were sold for original paintings of Vandyck.

LORENZO GARBIERI.

*Painted History.*

DIED 1654, AGED 64.

He was born at Bologna, in 1590, where he was placed as a disciple in the academy of Ludovico Caracci, whose taste of design he very studiously endeavoured to imitate. But he was of a grave and phlegmatic disposition, which always influenced him to choose those kind of subjects that gave the mind of a spectator a melancholy turn; such as pestilences, martyrdoms, &c. However, he had a bold manner of designing; nor were his figures without a degree of grace, whenever his subject required it. The principal works of this master are at St. Michael in Bosco, and they are executed in such a style as will always support his reputation.

## RAFAELLINO DEL GARBO.

*Painted History.*

DIED 1534, AGED 58.

He was born at Florence, in 1476, and learned the principles of design from Filippo Lippi. He gave such proofs of genius in his early attempts, that there was the highest expectation of his being exceedingly eminent in a more advanced age; for his designs were executed with unusual freedom and spirit, and he soon appeared superior to his instructor. In his best time, he painted the subject of the Resurrection of Christ, which was excessively admired; the figures were well designed, the characters of the soldiers judiciously marked, the airs of the heads were graceful, and the whole composition was full of spirit; but he afterwards altered so much for the worse, that all his latter productions were the objects of contempt and ridicule; nor did they seem the work of the same master.

In his best time his pictures were highly laboured, and the tint of his colouring in fresco, as well as in oil, was soft and pleasant; but, before his death, he lost all the reputation which he had deservedly obtained by his more early performances, and he died in poverty and disesteem.

## BENVENUTO GAROFALO.

*Painted History and Landscape.*

DIED 1559, AGED 78.

He was born at Ferrara, in 1481; and having shewn evident tokens of an early fondness, as well as a very strong genius to painting, his parents had him instructed in drawing and design, by one Domenico Laneto, a painter who was in some credit at Ferrara, though his manner was but dry and poor; but on seeing the works of Boccacino Boccaci at Cremona, he placed himself under the direction of that master for two years, and advanced his knowledge considerably. At the age of nineteen he quitted Cremona, in pursuit of improvement, and went to Rome, where he studied incessantly, devoting the whole day, and the greatest part of the night, to designing, having Giovanni Baldini, a Florentine painter, for his director; and he afterwards practised under Lorenzo Costa, at Mantua, for two years.

At last his curiosity to see the works of Raphael and Buonaroti, influenced him to return to Rome; and there he was filled with inexpressible astonishment and delight, to observe the elegance and grace of the one, and the profound skill displayed in the design of the other. Immediately he despised that manner of the Lombard school, which had cost him the application of so many years to acquire, resolving to divest himself of it as soon as possible; and being fortunate enough to gain the friendship of Raphael, that illustrious

K k

artist



artist instructed Garofalo in his own true principles of design and colouring, till, by the industry of a few years, he refined his taste, and shewed himself worthy of the favours conferred on him by Raphael.

Unwillingly he quitted Rome and Raphael, being obliged to return to Ferrara, on account of his domestic affairs; but he there met with every encouragement from the Duke and his fellow-citizens, as they soon perceived his new and nobler manner, which appeared in the disposition, the attitudes, and the elegance of his figures, in his lively and agreeable tone of colour, and in the correctness of his outline; the whole composition having a considerable air even of Raphael himself.

In a chapel of the church of St. Francis, at Ferrara, he painted the Resurrection of Lazarus; which, for the variety and correctness of the figures, as well as for the beauty of the colouring, was excessively admired; and also another subject in the same chapel, representing the Murder of the Innocents; in which the attitudes, the actions, and the expression of the figures, are admirable. Of that performance a judicious writer says, that one would certainly call it Raphael's; for there is so much of the spirit and manner of that great master in it, that the mistake would almost do honour to the person who made it. But the most capital work of Garofalo, in oil colours, is in the chapel of St. George, near Ferrara. The subject is the Adoration of the Magi; and the excellence of that work established his fame, and procured him as much employment as he could possibly execute. He had the misfortune to lose the sight of one of his eyes, and yet he painted with as much delicacy as ever, till his sixty-ninth year; when he was totally deprived of his sight, and in that state he lived nine years.

In the Palazzo Zampieri, at Bologna, there are two landscapes painted by Garofalo, which are in a fine taste, and have abundance of force, but they are rather too dark.

#### LUDOVICO GARZI, ROMANO.

##### *Painted History and Portrait.*

DIED 1721, AGED 81.

He was born at Rome\*, in 1640, and was a disciple of Andrea Sacchi; and in particular parts of his art possessed a great deal of the merit of his master. The airs of his heads had grace and elegance, not inferior to those of Carlo Maratti, to whom he was a cotemporary; and he was very deservedly placed in competition with that esteemed master, as the style and taste of design of Garzi was so very similar to that of Carlo, that the works of the former are easily mistaken for those of the latter.

Ludovico

\* The authors of the *Abrégé de la Vie des Peintres* say he was born in 1638, at Pistoia, and went to Rome when he was fifteen years of age; but other writers affirm that he was born at Rome in 1640, and was distinguished by the name of Ludovico Garzi Romano, as Julio Romano had been in the time of Raphael. These authors are also guilty of another small mistake, in saying he was born in 1638, and was 81 when he died in 1721, whereas from those dates he must have been 83; and to make the dates truly coincide with his age, they must be as above, born in 1640, died 1721, aged 81.

Ludovico designed correctly, and for invention and colouring might be compared with any master. His figures are finely turned, his draperies are natural and elegantly cast, and his groups of boys and angels are singularly excellent.

#### MARIO GARZI.

*Painted History and Portrait.*

He was the son and disciple of Ludovico, born also at Rome, and became an extraordinary good painter. His style in composition and design was entirely in imitation of his father; and in his manner of colouring and handling there appeared a strong resemblance.

He died before his father.

#### HENDRICK GAUD.

*Painted Landscapes and small Figures.*

DIED 1639, AGED 69.

He was born at Utrecht, in 1570, of an illustrious family; and resided at Rome when Elsheimer followed his profession in that city. He contracted a most intimate friendship with that excellent artist; studied his manner of penciling, designing, and colouring; and made the works of Elsheimer models for his own imitation. He pre-engaged all the pictures that his friend and favourite could finish, and even paid liberally for them beforehand; by which means he found himself in possession of a most desirable treasure.

Those pictures which Gaud himself painted were neatly and delicately touched, in colour and pencil resembling Elsheimer; but they were in no degree equal to the paintings of that admirable master, nor would they admit of even being compared with them. He practised engraving as well as painting, and made several prints after the pictures of Elsheimer, which are well known to the curious, and are to be met with in most collections of prints.

#### GAUDENTIO.

*Painted History.*

He was born at Milan, about the year 1480, and flourished at the same time with Raphael and Titian; and even at that period, when some of the most celebrated masters that ever appeared were enriching Italy with their compositions, Gaudentio was very highly esteemed for the fertility of his invention, and his extraordinary freedom of hand.

He painted equally well in fresco, and in oil; and finished a great number of paintings in his native city, which were accounted exceedingly good; particularly, in the church of St. Celsus, he painted the grand altar-piece; and in a chapel belonging to the church of St. Maria della Gratia, he painted the history of Christ's Passion, with figures as large as life.



## GIOVANNI BATTISTA GAULI, called BACCICI.

*Painted History and Portrait.*

DIED 1709, AGED 70.

He was born at Genoa, in 1639, where he was instructed in design and colouring. But, under the protection of the Genoese Envoy, in whose train he was compassionately taken to Rome, he was accidentally made known to Bernini, and Mario Nuzzi, da Fiori; who not only directed him in obtaining a better knowledge of his art, but promoted him by their recommendation, and laid the foundation of that fortune and reputation at which he afterwards arrived.

He became excellent in portrait-painting, though his genius and talents were much better adapted to history; but he was so eagerly solicited to paint portraits, that he finished an extraordinary number of those subjects, among which were the portraits of five Popes, and all the Cardinals of his time.

His invention was good; his tone of colour lively and agreeable; and his touch was spirited. He understood the art of fore-shortening his figures, to a wonderful degree; and gave them such force, that they seem to come forth from the cielings which he painted. Those works which he finished in the angles of the dome of St. Agnes, in the Palazzo Navona, had such strength of colour, that they made the colouring of Ciro Ferri look feeble; and it is reported that the death of that great artist was occasioned through chagrin, on seeing the effect of Gauli's performances so far superior to his own. However, although he had great merit in many parts of his art, it must be confessed that he sometimes is incorrect and heavy, and his draperies have too much of a manner in their folds.

## BENOZZO GAZZOLI.

*Painted Portrait, Animals, and Landscape.*

DIED 1478, AGED 78.

He was a very ancient master, born at Florence in 1400, and the disciple of Giovanni Angelico da Fiesole, who distinguished him above all his disciples, for expertness of hand, as also for a copious invention; and he proved superior to any of his cotemporaries in design. He gave a sufficient evidence of his abilities in historical composition, by designing the principal subjects of the Bible; and by the multitude and variety of his figures, he evidenced the extensiveness of his genius, as well as the goodness of his taste.

He painted all kinds of subjects with equal freedom and ease: he gained a general approbation by his performances, not only in history, but in portrait, landscape, animals, perspective, and ornaments of architecture; and was employed at Rome, Florence, Milan, and many other parts of Italy. His principal work is in the dome of the great church at Pisa, in which he has represented Christ disputing with the Doctors, which consists of a great number of figures, well designed, and with good expression.

## JOHN VAN GEEL.

*Painted History and Conversations.*

This master painted in the manner of Metzu, and with so great exactness, that the work of the one frequently passes for the work of the other. Houbraken describes a picture of Van Geel, in which he has represented a woman sitting with a child in her lap. The figures in that design are very judiciously disposed; and the drapery, which is of yellow satin, falls in easy, natural folds; it is painted with a thin, delicate colour; and the touch is light, neat, and spirited. The picture is in every respect so like Metzu, that it is generally taken for his work.

There are also sea-ports, on which the name of John Van Geel is inscribed, which are coloured with a great character of nature and truth, being also excellently designed, well penciled, and very transparent. The figures are introduced with propriety and judgment; they are in general neatly handled, but sometimes the figures appear rather too large for perspective proportion; but the whole together is pleasing and masterly. Yet, whether these are by the hand of that Van Geel who imitated Metzu, or by another artist of the same name, is not positively determined by the writers on this subject.

## ARENT, or ARNOLD DE GELDER.

*Painted Portrait and History.*

DIED 1727, AGED 82.

He was born at Dort, in 1645, and learned design in the school of Samuel Van Hoogstraten; but afterwards he went to Amsterdam, and became a disciple of Rembrandt, under whom he made so great a proficiency, that he approached near to the merit of that famous artist. Nor is it any way surprising, that in his colouring, handling, and freedom of pencil, he should so exactly imitate his master, since he resembled him as strongly as possible in his manner of thinking. And although many of Rembrandt's disciples quitted his style, in some time after they had quitted his school; yet it is observed of De Gelder, that he constantly adhered to it as long as he lived. He spent two years under the direction of Rembrandt; but he accomplished himself in his art, by a curious and attentive study of nature.

In imitation of his master, he also had a repository of such objects of still life as he might at any time have occasion to paint; as armour, fire-arms, spears, and old draperies; and the walls of his room were covered with stuffs, silks, or ensigns, tattered and whole; from which antique stores he dressed his figures, and furnished the back-grounds of his pictures. When he represented fringes, or embroideries, he frequently laid on a mass of colour, and only broke it into the form he designed with the stick of his pencil, which generally produced a bold and good effect, if the work was viewed at a proper distance.

Among his principal works are mentioned the last scene of David's life, when Bathsheba requests him to make Solomon his successor; and Jacob the Patriarch blessing his



his children. His last work was the Sufferings of Christ, in twenty-two pieces, which Houbraken commends, for having a true and strong expression, a surprising variety of figures, and an excellent chiaro-scuro.

GUALDORP GORTZIUS, called GELDORP.

*Painted Portrait and History.*

DIED 1618, AGED 65.

This painter was born at Louvain, in Brabant, in 1553; and finding no sufficient masters in his own city, he went to Antwerp, to seek out others better qualified to instruct him in the art of painting; and placed himself under the direction of Franciscus Franks. But that master dying in a short time after, Geldorp became the disciple of Francis Pourbus.

His principal employment was to paint portraits, in which style he received great encouragement, and was reckoned among the good artists of his time; yet Sandrart says, he was not capable of drawing a whole figure, nor was he expert in designing the hands, or the extremities with correctness or elegance; but, in the execution of both, was assisted by other painters.

However, Descamps and other writers affirm, that he composed historical subjects with some degree of credit, and also heads, which had a great deal of merit. At Cologne there is a Danaë of his design, which is much praised; and two heads, one of Christ, and the other of the Virgin, which by some connoisseurs have been esteemed little inferior to Guido.

Certainly one might be induced to believe, there must have been two different painters of that name; as the merit ascribed to the paintings of Gortzius, by writers who had seen them, and were competent judges, seems to be incompatible with the character given of Geldorp by Sandrart, and by De Piles, who for the most part translates Sandrart.

JACOB GELLIG.

*Painted Fish, and Still Life.*

He was born at Utrecht, about the year 1636, where he learned design and colouring; but he studied after nature entirely. The subjects which he chose to paint, were those kinds of fish peculiar to rivers; as such objects were most frequently seen and sold at Utrecht.

As he never painted by the strength of imagination, or memory, but always copied every object as it was placed before him, his imitations were proportionably exact; and he designed them with a great deal of truth, and gave them the colour of nature. However, he had no great elegance in the disposition, nor had he any remarkable transparence in the colouring of his objects; though in other respects he had merit, and a free, firm manner of penciling. On the irruption of the French into Holland in 1672, he found so small a demand for his pictures, that he applied himself entirely to the painting of portraits.

## VINCENTIO DI St. GEMIGNANO, called VINCENTINO.

*Painted History.*

DIED 1530, AGED 40.

He was born at San Gemignano, in the territory of Tuscany, in 1490; but he became a disciple of Raphael, and successfully imitated the style of that inimitable artist in his taste of design and composition, as well as in his colouring. He was employed by his master in many of the works in the Vatican; as also in those which were painted in fresco at the Pope's palace. Several of his own compositions which he painted in Rome, were designed in the manner of Raphael, and delicately coloured; yet, when he quitted Rome in 1527, at the plundering of that city, and returned to Tuscany, he did not perform any thing worthy of that reputation which he had acquired at Rome, under the guidance of Raphael.

## GIACINTO GEMIGNANO, or GEMINIANI.

*Painted History.*

DIED 1681, AGED 70.

He was born at Pistoia, in 1611, but travelled to Rome, and placed himself as a disciple with Pietro da Cortona; under whom he proved an historical painter of singular merit. He continued at Rome for some years, and finished several fine compositions for the churches and convents; by which he gained an established credit, and then returned to his native city.

## LUIGI GEMIGNANO, or GEMINIANI.

*Painted History.*

DIED 1697, AGED 45.

He was the son and disciple of Giacinto, born at Pistoia, in 1652; but he perfected his studies at Rome, where he also followed his profession, and obtained the reputation of being an excellent artist; for he not only designed and composed with much greater spirit than his father, but he excelled him in the beauty of his colouring, although he was not quite so correct.

## GIROLAMO GENGA.

*Painted History and Perspective.*

\*DIED 1551, AGED 75.

He was born at Urbino, in 1476, and at the age of fifteen was placed in the school of Luca Signorelli, of Cortona, a painter who at that time was in great esteem; under whom

\* Vafari says he died in 1551, aged 75, and consequently he must have been born in 1476; yet the author of the Chronological Tables says he was born in 1496, and died in 1551, making him only 55 at his death, which is undoubtedly a mistake.



whom he studied for several years, and assisted his master in most of his undertakings in different parts of Italy, but particularly at Orvieto; being acknowledged the best disciple of that school. Afterwards he spent three years with Pietro Perugino, at the same time that Raphael was under the care of that artist; and that intercourse laid the foundation of a most cordial friendship between Raphael and Genga, which never was impaired.

As he had made perspective and architecture his particular study, he excelled in both; and was employed by the Duke of Urbino to paint the scenery of his theatre, which Genga executed in an admirable manner, to his own honour, and the satisfaction of the Duke; and his extraordinary abilities in the several branches of his art, procured him ample employment at Rome and Florence (as well as at Urbino), where his performances were held in great esteem.

BARTOLOMEO GENGA.

*Painted History and Portrait.*

DIED 1558, AGED 40.

He was the son and disciple of Girolamo Genga, born at Urbino, in 1518. He was reputed an able artist, and painted entirely in the manner of his father; but, besides his merit as a painter, he was also an architect and a statuary.

BENEDETTO GENNARI, called BENEDETTO.

*Painted History and Portrait.*

DIED 1715, AGED 82.

This painter was born at Bologna, in 1633, being the nephew and disciple of Guercino, under whose direction he learned colouring and design. He gave up his whole attention and study to imitate the style of his uncle, and his application was attended with proportionable success. For several years he continued with Guercino, assisting him in his works; but when he introduced himself to the world, by compositions of his own, he received all possible marks of public approbation.

By the advice of his friends he visited France, and was there eminently distinguished by Lewis XIV. who appointed him to paint several pictures for one of his palaces, and rewarded him honourably; he also succeeded happily in a portrait of the Duke of Orleans, which added abundantly to his reputation. While he resided at Paris, he was engaged by a person in high station to compose a design of Endymion sleeping; but, being assured that his employer would not reward him in proportion to his labour, or the merit of his performance, he privately retired from Paris with his picture, which he had finished with his utmost skill, and went to London, where he knew the arts and sciences were always most liberally encouraged.

No sooner was Benedetto known in that city to be the nephew of Guercino, than he found admirers and friends, by whom he was introduced to King Charles II.; and he had the honour of presenting to that Monarch the picture of Endymion, as a proof of his ability. The King viewed it with pleasure, and rewarded the artist in a princely manner; and at the same time, Benedetto had the satisfaction to receive the universal applause of the best judges of painting in the English Court.

He continued for a considerable time in England, very much caressed and employed; and, on his leaving that country, retired to his native city Bologna, where he ended his days. In a chapel belonging to the church of St. Giovanni in Monte, at Bologna, there is an historical picture by Benedetto, which is esteemed a fine performance, and extremely in the manner of Guercino. The subject is, a King receiving Baptism from St. Annian.

#### CÆSARE GENNARI.

*Painted Landscape and History.*

DIED 1688, AGED 47.

He was a nephew and disciple of Guercino, born at Bologna, in 1641. In historical compositions he had a bold and noble style of painting, which was exceedingly admired; but his landscapes in particular were in a fine taste, and his trees touched with a free and firm pencil, much resembling the manner of his master.

#### ABRAHAM GENOELS.

*Painted Landscape and Portrait.*

He was born at Antwerp, in 1640, and at first was a disciple of Jacques Bakkereel, with whom he continued four years; but then having a great desire to learn perspective, he placed himself under the direction of Nicholas Firelans at Bois-le-duc, who was accounted the best artist of his time in that branch. When he had thoroughly established himself in the best principles of painting and perspective, and made a considerable proficiency in mathematical knowledge, he grew desirous to travel, in order to his further improvement, and directed his first journey to Paris.

In that city he met with Francisco Milé; and the same love to the art, particularly to landscape, united them in the strictest intimacy. Their greatest pleasure consisted in communicating to each other their observations, their reflections, and their discoveries, which highly contributed to their mutual advantage. Genoels soon became known, and his work procured him respect and esteem; so that De Seve engaged him to paint the landscape in those designs for tapestry which he was preparing for Mr. Louvois. Afterwards he was extremely favoured by Le Brun, who procured him an employment in the King's service, with an honourable pension, and an apartment in the Gobelins; and also engaged him to paint the landscape in those celebrated pictures of the battles of Alexander.



When Genoels quitted France, he had an impatient longing to visit Italy; and after he had spent a few years at Antwerp, where his paintings were very much admired, he went to Rome. For some years he resided in that city, and devoted several months annually to retire to the villas about Rome, in order to study after nature. He observed the trees, skies, rocks, ruins, vistas, and buildings; from which he made sketches, to supply him with materials for his future compositions. And while he was at Rome, he painted the portrait of Cardinal Rospigliosi, and also a few landscapes for the Spanish Ambassador.

Having finished his studies in Italy, he returned to France, and complimented Le Brun and Colbert with many of those curious designs which he had sketched near Rome; and notwithstanding the large offers of those great men, to induce him to continue with them, the love of his native country prevailed over all other considerations; and he spent the latter part of his life in his native city, greatly honoured and esteemed, having lived to a very advanced age.

There certainly cannot be a more convincing proof of the abilities of Genoels, than to observe, that De Seve and Le Brun, as well as other eminent masters, employed him for the landscape in their works. The pictures which he designed and finished, shew taste and genius; and it is easy to perceive, by the truth of every object he represents, that he had carefully and curiously studied nature. As to his portraits, they will not deservedly admit of much commendation; but in landscape, which was his chief excellence, his colouring was natural and strong, and the execution easy and free; nor had he any thing of the mannerist in any of his works, for every touch of his pencil varies according to the difference of the objects he represents.

#### LUDOVICUS GENTILE.

*Painted History and Portrait.*

DIED 1670, AGED 64.

This painter was born at Brussels, in 1606, and learned the rudiments of the art in that city; but he travelled to Italy, and lived at Rome for thirty years. He was remarkable for a peculiar politeness of manners, and genteelness of dress, and likewise for associating with persons of the first rank, who, on account of his talents and accomplishments, solicited his acquaintance. And it was principally on that account that he acquired the name of Gentile, by which he is generally known; for his real name was Ludovicus Primus, or Primo; though some writers think it was given him by way of distinction, on account of the elegant forms of his figures.

He painted portraits in a neat and delicate style, and finished them exquisitely; yet he possessed so much skill and power of his pencil, as to conceal that abundant labour which he bestowed on every one of them. The portrait of Pope Alexander VII. gained him very high applause; and while he lived in Rome, most of the Cardinals and Nobility

were painted by him, his pictures being accounted worthy of a place in the richest collections among the best masters of Italy.

It seems somewhat unaccountable, that this artist should so particularly apply himself to portrait-painting, when he was extremely well qualified to compose historical subjects, with equal merit and success. In that style, his taste of design was good, his penciling free and broad, and his colouring strong; but in every respect so different from his portrait manner, that one could with difficulty be induced to believe that the same pencil executed the one and the other. In the parish church of St. Michael, at Ghent, there is a grand altar-piece, representing the Crucifixion, which will convince every judicious eye, that Gentile was an extraordinary great master.

### ORZIO GENTILESCI.

#### *Painted History.*

DIED 1647, AGED 84.

He was born at Pisa, in 1563, and was a disciple of Aurelio Lomi, his half brother. He distinguished himself greatly by his works at Florence, Genoa, and Rome, as likewise in France and Savoy; and so great was his reputation, that he was invited by King Charles I. to the Court of London, where he had a considerable appointment, together with apartments in the palace; and was employed in several works for that Monarch, particularly at Greenwich in painting ceilings.

Sandrart, who was his most intimate friend, and who happened to be in London, when Gentileschi was there, describes a few of his pictures, which were painted for the King, in the highest terms of commendation, having seen them, and carefully examined them. One was the picture of Mary Magdalen, prostrate on the ground, with such a character of devout compunction and divine meditation, as could not be more feelingly expressed by any artist. Another picture was a holy family, representing the Virgin sitting on the ground, with the infant at her breast, and Joseph in a supine attitude resting his head on a sack; which picture, in regard of the drawing, the design, the colouring, and the disposition, as also for the appearance of nature and truth, was justly to be admired. The third which Sandrart mentions was Lot, sleeping on the bosom of one of his daughters, while the other is attentively observing them; and the whole was so happily executed, as to be equal to the performance of any master.

After the death of the King, when the valuable collection of that unfortunate Monarch was pillaged, and exposed to sale, by Cromwell, nine pictures of Gentileschi, which were in the palace, were sold for six hundred pounds; and are now said to be the ornaments of the hall at Marlborough-house. He attempted to paint portraits, but was very unsuccessful, as his greatest power lay in composing historical subjects, with figures as large as the life. The most capital performance of this master is the portico of the palace of Cardinal Bentivoglio, at Rome.



## ARTEMISIA GENTILESCHI.

*Painted Portrait and History.*

She was the daughter and disciple of Orazio Gentileschi, and proved far superior to him in portrait-painting, though she did not equal him in history; yet some connoisseurs accounted her, even history, very little inferior.

In historical compositions, her style was like that of her father, with figures as large as life; and the most celebrated picture of her hand, is the Victory of David over Goliath. She had the honour to paint the portraits of some of the royal family at London, and great number of persons of the first rank.

## SIR BALTHASAR GERBIER.

*Painted Portrait in Miniature.*

DIED 1661, AGED 69.

He was born at Antwerp, in 1592, and arrived at a considerable degree of merit in his miniature paintings. He was employed by Charles I. who expressed a great esteem for his works; and, at the recommendation of the Duke of Buckingham, conferred on him the honour of knighthood, and appointed him his resident at Brussels; in which employment he was for a long time continued, and he discharged that office with credit and probity.

## SIMON GERMYN.

*Painted Fruit and Landscapes.*

DIED 1719, AGED 69.

He was born at Dort, in 1650, and was a disciple of Godfrey Schalcken, though afterwards he studied under Lodowick Smits, called Hartcamp, of whom he learned a peculiar manner of painting fruit, as is mentioned in the account of Smits. And in reality he made great advantages by his works in that style, at the beginning; as his master Smits had done before him. However, the success was not of any long continuance; for by his method of scumbling, blending, and torturing his colours, mixing those that were durable with those that were perishable, his paintings, like those of his master, soon faded, and lost their original lustre; and his pictures sunk into disesteem. For which reason he applied himself entirely to the painting of landscapes, which he practised as long as he lived.

## GERRARD of HAERLEM.

*Painted History.*

AGED 28.

He was born at Haerlem, and was a disciple of Albert Van Ouwater, one of the first, after John Van Eyck, who painted in oil; and when he had practised under that master for

for a short time, he shewed such freedom of hand, so firm an outline, and such an expeditious manner of colouring, that his master used to say he was born a painter. In many parts of his profession he was equal to his master; but in design, expression, and the disposition of his subjects, he was far superior. He understood perspective extremely well, and was considered by his contemporaries as one of the best painters of his time.

For the church of St. John, at Haerlem, he painted a Descent from the Cross, which was esteemed an exquisite performance. The expression of the different passions in the countenances of the Virgin and the Apostles is admirable; and the whole is surprisngly beautiful. Albert Durer, who went to Haerlem to see the works of Gerrard, said that he must have been a remarkable favourite of nature who could so early arrive at so great a degree of perfection.

CHRISTOFARO GERARDI, called D'AL BORGO S. SEPULCHRO.

*Painted History, Landscape, and Grotesque.*

DIED 1556, AGED 56.

He was born at Florence, according to the testimony of some authors, and at Borgo San Sepulchro according to others, in the year 1500. From his infancy he indulged himself in the practice of drawing and designing; and without any instruction or assistance, except that of his own natural genius, he had, at the age of sixteen, made such a progress in painting and designing different subjects, and also shewed somewhat so graceful in his manner, that he was considered as a prodigy. Some of his performances happening to fall under the observation of Raphael dal Colle, that artist was so much pleased and surprised with the taste and execution of them, that he took Christopharo under his own care, admitted him as one of his disciples, and directed his hand and his judgment, till his pupil proved a very eminent master.

Christofaro spent some years in the army; but he forsook the military life, to devote himself to painting; and became an universal artist, in not only designing historical figures, but also landscapes, birds, beasts, fishes, and particularly excelled in grotesque. He finished a great number of works at Rome, Naples, and Florence, which are greatly admired; and, in conjunction with Giorgio Vasari, executed many noble designs in fresco, as well as in oil, that were an equal honour to both artists.

MARK GERARDS.

*Painted Portrait, History, and Landscape.*

DIED 1635, AGED 74.

This painter was born at Bruges, in 1561; and about the year 1580 went to England, where he was appointed principal painter to Queen Elizabeth.



His pictures are generally neatly handled, and his carnations thin, light, and of a bluish tint. He painted the procession of the Queen and Knights of the Garter in 1584; and although the portraits were small, they had a great resemblance of the persons represented, with an uncommon fidelity as to their air and stature.

GERARD PIETERSZ VAN ZYL, called GERRARDS.

*Painted History, Portrait, and Conversations.*

DIED 1667, AGED 60.

This artist was born at Amsterdam, as some writers affirm, or at Leyden, according to others, in the year 1607, and is known by the name of Gerrards. He learned the art of painting in his own country, but went to England to practise it; and happened to live in the same house with Vandyck, with whom he cultivated an intimate friendship. By his having so fortunate an opportunity of observing the penciling of that inimitable master, he studiously laboured to imitate his manner of handling and colouring; and proved so happy in his endeavours, that, after the death of Vandyck, he returned to Amsterdam, and rose into so high a reputation, that he was distinguished by the name of the second Vandyck.

His most usual subjects were portraits, which he generally designed in the historical style, after the manner of conversations; and he always gave his figures such draperies as were suitable to the modes of the times. The hands of his women are particularly excellent, as well for the roundness and fine outline, as for the delicacy of the colouring, a circumstance which is peculiarly observable in the works of Vandyck.

One of the best pictures of this master, is the Prodigal Son, which has a sensible and strong expression, and is also excellently coloured.

PIER LEONE GHEZZI, called CAVALIER GHEZZI.

*Painted History and Portrait.*

DIED 1755, AGED 81.

He was born at Rome, in 1674, and instructed in design by his father (Giuseppe Ghezzi, who was a painter), till he was properly established in that knowledge; and then he was taught the art of colouring and penciling, not only in oil, but in fresco. And there are several paintings, executed by him in his early time, in which may be seen an exact observance of those rules prescribed by Giuseppe, which are customarily practised by the best and most correct artists of the Roman school.

His merit recommended him to the favour and protection of Cardinal Albani, who employed him in several considerable works; and that Cardinal, being afterwards elected Pope, became the patron of Ghezzi, and appointed him to adorn the gallery of Castel Gandolfo; as also to paint the Prophet Micah, one of the twelve, in the church of

St. John

St. John Lateran. By those, and other grand performances, his reputation was so effectually established through all Italy, that Francis I. Duke of Parma, engaged him in his service; and was so exceedingly pleased with his performances, that he created him a Count, and conferred on him the Order of the Golden Spur.

If at any time he painted portraits, he undertook them unwillingly; for, where he could disengage himself without disobliging, he always endeavoured to do it; and yet those portraits which he did finish, might stand in competition with those of the best artists in that style. His principal works are in the apartments and chapels of the Pope, the Cardinals, and the prime Nobility of Rome; by whom he was held in the highest esteem.

#### DOMENICO GHIRLANDAIO.

*Painted History and Portrait.*

DIED 1493, AGED 44.

He was born at Florence, in 1449, and originally bred to the trade of a goldsmith; but having a strong natural inclination to painting, and a good taste, he applied himself with singular industry to arrive at the knowledge of the art, and placed himself as a disciple with Alessandro Baldovinetti. After some years spent in close application, he proved a very eminent artist, and gradually increased his reputation, till he was considered as one of the best painters of his time.

The first work by which he distinguished himself was in a chapel belonging to the Vesputian family; in which he introduced the portrait of Americus Vesputius, the celebrated navigator, after whom the western world is named. Vafari enumerates a multitude of his works at Florence, Rome, Pisa, Lucca, and Siena, in all which cities he was excessively applauded and caressed. However, although he justly deserved to be respected on account of his own merit, yet he derived a still greater degree of honour from his being the master of Michael Angelo Buonaroti.

His invention was fertile and ready, his composition judicious; and he painted architecture perfectly well. But he had somewhat dry and stiff in his manner, with which the eye of a connoisseur must ever be displeased. He rarely painted any historical subject, without introducing portraits after the life; and some particular parts in his compositions, that were perspectivevely represented, had a very good effect, making all allowance for the time in which he flourished.

He was fond of designing all the curious antiquities of Rome, the baths, columns; obelisks, arches, aqueducts, and amphitheatres; which he drew so exactly, only by looking at them, that the proportions of every part or member, had as true a proportion to the whole, as if he had executed the drawing by a scale and compasses. And it is mentioned as an extraordinary instance of the accuracy of this master, that having made a drawing of the Colosseum, he designed one upright figure so truly proportioned to the building,



building, that when, out of curiosity, that figure and the building were critically measured by rule, the whole, and every part, was found to correspond with the proportion of that figure.

#### RODOLFO GHIRLANDAIO.

*Painted History and Portrait.*

DIED 1560, AGED 75.

He was born at Florence, in 1485; and having been instructed by his uncle David Ghirlandaio in design and colouring, he went to Rome; where he had the happiness of being beloved by the incomparable Raphael, of being also a favourite of Michael Angelo Buonaroti, and of being so much improved in his taste of composition, as to be accounted, at his return to Florence, one of the best designers of his time.

His colouring was excellent; but he acquired that perfection, not from the instruction or example of his uncle, but from having been the disciple of Bartolomeo di S. Marco. At Rome he was extremely admired, and constantly employed by the Pope and the principal Nobility; and in Florence also he was as highly favoured by the Grand Duke, in whose palaces there are several noble compositions by Ridolfo.

#### GIOVANNI GHISOLFI, or GISOLFI.

*Painted Perspective Views and Sea-Ports.*

DIED 1683, AGED 60.

This master was born at Milan, in 1623, and received his first instruction in painting and perspective from Girolamo Chignolo; but learned architecture from Antonio Volpini; though he seemed always proud to acknowledge himself deeply indebted to Salvator Rosa for his taste and method of penciling.

He gave the first proof of his wonderful abilities, by designing and painting the grand triumphal arches for the reception of the Archduchess of Austria when she was to pass through Milan; and soon after he went to Rome, where, with inexpressible pleasure and industry, he designed all the beautiful remains of antiquity, the edifices, ruins, columns, or theatres. Of those sketches he made an elegant use in his own compositions, and introduced historical figures suitable to those vestiges of ancient magnificence, or to the different situations which he chose; so that the whole together appeared full of harmony, and every part was excellent.

The lightness and grandeur of his buildings, the beauty of the perspective, the judicious disposition of the figures, the correctness and taste of his design, and the truth, nature, and force of his colouring, rendered his works justly precious in every part of Europe, and they maintain their reputation and high value even to this day.

RICHARD

## RICHARD GIBSON.

*Painted Portrait.*

DIED 1690, AGED 75.

He was born in England, in 1615, and was placed as a disciple with Francis de Cleyne, from whom he learned to paint portraits in water-colours and in oil; but he principally worked in the former. He perfected himself, however, by copying the works of Sir Peter Lely, and at last gained a considerable reputation. Nor was he more distinguished as an artist, than he was remarkable for the minuteness of his size, his height being reputedly no more than three feet ten inches; and what was very singular, he married a woman of the same height as himself.

It is reported by some writers, that a picture of this master's hand, representing the Good Shepherd, being shewn to King Charles II. was so much admired by that Monarch, that it occasioned the death of Vander Dort the painter.

He drew the portrait of Oliver Cromwell several times; and had the honour of instructing Queen Mary, when Princess of Orange, and Princess Anne (afterwards Queen of England), in drawing.

## GILLEMANS.

*Painted Fruit and Still Life.*

He was born at Antwerp, about the year 1672, and studied after nature those objects which he delighted to imitate. His subjects were fruits of various kinds, particularly grapes, which he always painted in a small size, but with a great deal of truth, and often with a great deal of roundness and relief.

He had a free and spirited touch; his objects were well grouped, and his colouring was frequently very natural and lively; but being of so much smaller a dimension than what the eye is accustomed to see in nature, his pictures have not an effect equal to the neatness of his handling.

## LUCA GIORDANO, called \* LUCA FA PRESTO.

*Painted History and Portrait.*

† DIED 1705, AGED 76.

This master was born at Naples, in 1629, and at first was the disciple of Giuseppe de Ribera, called Spagnoletto; but he studied afterwards under Pietro da Cortona. When

M m

he

\* The appellation of Luca fa Presto was accidentally applied to Giordano; not on account of the fame he had acquired by his expeditious manner of painting, but from the mercenary eagerness of his father, who sold at a high price the designs of Luca, which he made after the compositions of the great masters, while he pursued his studies. The father of Luca scarce allowed him time to refresh himself, but still said to him while he was at his meals as well as at his work, Luca, fa Presto, or, Luca, make haste; from which expression perpetually uttered, his companions gave him the nick-name of Fa Presto.

† Authors disagree in the dates of the birth, age, and death of Luca Giordano. The writer of the Chronological Tables fixes his birth in 1626, his death in 1694, and his age at 68. In the *Abrégé de la Vie des Peintres*, it is said he

was



he quitted the school of the latter, he went to Lombardy, to examine the astonishing productions of the pencil of Correggio; and then travelled to Venice, to improve himself by studying the beautiful colouring and grand compositions of the best Venetian artists. There the works of Titian and Paolo Veronese principally engaged his attention; from the former he learned the force of the *chiaro-scuro*, and from the latter, the grandeur and majesty of style which he united with the harmonious colouring of Cortona; but he chiefly proposed to himself Veronese as his model.

He had a fruitful and fine imagination, and a most surprising readiness and freedom of hand; his tone of colouring is agreeable, and his design correct. He studied the manners and particularities of the greatest masters with such care and judgment, and possessed so happy a memory, that he not only retained in his mind a distinct idea of the style of every celebrated master, but had the skill and power to imitate them with such a critical exactness, as to deceive even the ablest connoisseurs.

It is a known circumstance of Giordano, that when he was employed at the Spanish Court, the King shewed him a picture painted by Giacomo Bassan, for which that Monarch seemed desirous to have a companion; and Luca painted one in the manner of Bassan, so amazingly exact, that the King appeared equally pleased and surprised: for which extraordinary performance, as also on account of a number of other excellent paintings, the King, to shew a public testimony of his esteem for Giordano, conferred on him the honour of knighthood, and favoured him with several honorary and valuable employments.

It is very singular, that in this master we see so true a genius stoop to become a mimic of others. In his early time it might have been the effect of study, and an attempt to arrive at excellence; but we may observe the same disposition of mind in those pictures which he painted in the best periods of his life, many of them being in the peculiar manner of Titian, Tintoretto, Guido, and Bassan. Some of those paintings (says an ingenious modern \* traveller) are so like, that I am well assured I could point out in the most capital collections in England, some called Titian's, which are incontestably no more than the sportings of Giordano's pencil.

In one of the galleries of the Marquis Peraltra, at Milan, are to be seen several heads by Giordano, in the different manners of the Italian masters. They are extremely fine, and one in particular of St. Gregory, in the manner of Guido. The grand altar-piece in the church of the Ascension, at Naples, is accounted one of the best performances of Giordano. It represents the Battle of the Angels, and the Fall of Lucifer; St. Michael stands in a noble attitude, with his feet upon Lucifer, both figures being supported by the air; two of the evil spirits seem loaded with the throne of that prince, which is tumbling along with them towards the abyss; and there are a multitude of figures below, which appear already driven into punishment. The colouring of this picture is wonderfully beautiful,  
fresh

was born in 1632, died in 1705, aged 73; but Velasco affirms that he was born in 1629, and died in 1705, at the age of 76; and his authority seems to me to have the greatest weight, though the reader is at liberty to determine as his own judgment may direct him.

\* Letters from the East,

fresh, and brilliant, and has a most striking effect, by the brightness of the local colours. There are likewise in the Palazzo Durazzo a dying Seneca in the Bath, the Martyrdom of a Saint, and the contest between Perseus and Demetrius, which justify all the honours and riches bestowed by Monarchs on this great painter.

# GIORGIONE, DEL CASTEL-FRANCO.

*Painted History, Portrait, and Landscape.*

DIED 1511, AGED 33.

He was born at Castel-Franco, in the Venetian territory, in the year 1478, and learned the art of painting from Giovanni Bellini; though, in a few years, he proved far superior to his master. He carefully studied and designed the works of Lionardo da Vinci, and from them derived his first notions of the force of well-adapted lights and shadows, to add life and spirit to his figures; till, by frequent experiments, he produced such a new and animated style of colouring, as rendered him more admired than all the preceding artists; and he still added to his taste and judgment by a diligent study of nature, which he imitated with remarkable fidelity in all his compositions. He was one of the most eminent painters of his time, and the first who observed the powerful effect of strong lights opposed by strong shadows, which he practised with astonishing success; and from him Titian studied and improved that enchanting part of painting, till he excelled Giorgione.

His taste of design is delicate, somewhat resembling the gusto of the Roman school; though he frequently seems more attentive to the roundness, than the correctness of his figures. De Piles very justly remarks, that it is a matter of wonder to consider how all of a sudden he soared from the low dry manner of Bellini's colouring, to the supreme height to which he raised that lovely part of painting, by joining an extreme force with an extreme sweetness. However, when we reflect that nature, and Da Vinci, were his models, and that he had a genius happily qualified to study them judiciously, we may more easily account for that excellence by which he was so eminently distinguished. His pencil was light, easy, and free; his knowledge of the chiaro-scuro very extensive; and his carnations had more the appearance of real flesh, than of being a fine imitation of it. He frequently painted figures at half-length; and in the portrait style, those of the Doges Loredono and Barbarigo are excellent; and his figures cannot but be admired for their bold relief, as well as for the harmony of his colouring, and the charming force of his light and shadow.

His landscapes are exquisite, both for taste and colouring; and he found out some secret to keep his colours fresh and lively, especially the greens. His works are held in the highest esteem; the greatest part of them were grand compositions in fresco; but his easel pictures were few, and as well on account of their scarcity, as of their merit, they are exceedingly valued.



At Venice there is a picture by Giorgione, representing Christ bearing his Cross, which is held in a kind of veneration; and in the Palazzo Sagredo, in the same city, is preserved a portrait, painted in a style that is wonderfully grand.

GIOSEPPINO. Vid. ARPINO.

GIOTTO.

*Painted History, Portrait, and Mosaic.*

DIED 1336, AGED 60.

This ancient artist was born at Vespignano, in 1276, and was a disciple of Cimabue; but he was far superior to his master in the airs of his heads, the attitudes of his figures, and in the tone of his colouring. He had sufficient judgment, to divest himself of the stiffness of his own master, and of those Greek artists who had been the instructors of Cimabue; but could not arrive at such a degree of perfection in the art, as to express the tenderness of the flesh, the strength of the muscles in the naked, or the different passions of the human mind in the countenances of his figures; except in the Mosaic, which is remarkable for expression.

He was principally admired for his works in Mosaic, the best of which is over the grand entrance of St. Peter's church at Rome. The observation of Alberti on that picture is, that in the ship of Giotto, the expression of the fright and amazement of the disciples at seeing St. Peter walk on the sea, is so excellent, that each of them seem to give some peculiar mark of the terror of his mind, and also of his particular thoughts, by a different attitude of his body.

At Florence is the famous Mosaic of the Death of the Virgin, so highly commended by Michael Angelo Buonaroti; and Vafari says, that his works were universally admired, for the correctness of the figures, for their proper disposition, and for easy, natural attitudes. In a chapel at Padua there are several subjects taken from the New Testament, particularly a Crucifixion, and the casting lots for the vesture of Christ, which are painted in fresco. Nothing of the stiff manner of Cimabue, or of the Greek painters, appears in this work: the attitudes are just, and many of them graceful; but the naked figures are by no means equal to those that are clothed.

TOMASO GIOTTINO.

*Painted History.*

DIED 1356, AGED 32.

He was born at Florence, in 1324; and his name was originally Tomaso di Stefano, being the son of Stefano Florentino; but he was called Giottino, from the great resemblance

resemblance between his style and that of Giotto. He received his first instruction in the art of painting from his father; but he was so enamoured with the works of Giotto, and at last imitated his manner with so much success, that in many respects he surpassed him. His taste of design, his ideas, and his invention, were so exactly like that great artist, that it was a matter of some difficulty and skill to determine between the works of the one or the other; so that it was usually said, the soul of Giotto animated Tomaso.

The pains he took to finish his pictures as high as possible, with an extraordinary neatness and harmony of colour, procured him general applause, and made his performances exceedingly admired; for he was so peculiarly delicate as to make the different stuffs of his draperies easily discernible; and yet he preserved in those parts, as also in the disposition of his figures, grace united with judgment.

GIOVANNI DA SAN GIOVANNI. Vid. MANNOZZI.

ANTONIO GIUSTI.

*Painted History, Landscape, and Animals.*

DIED 1705, AGED 81.

He was born at Florence, in 1624, and successively became a disciple of Cæfare Dandini, and Mario Balassi.

His invention was uncommonly fruitful and lively, and his genius universal; for with equal spirit and beauty he painted landscapes, animals, and history; and in the latter, his figures were not only elegant, but correctly designed, and admirably coloured, with a free and a firm pencil.

JOHN GLAUBER, called POLIDORE.

*Painted Landscape.*

DIED 1726, AGED 80.

He was born at Utrecht, in 1646, and placed as a disciple with Nicholas Berchem, under whom he made a very rapid progress. Yet he was not more charmed with the works of his celebrated master, than with the landscapes of the great artists of the Italian school, which he had an opportunity of seeing with Vlyenbourg, who traded in pictures. With him therefore Glauber spent some years in studying and copying the works of the best painters of Italy, which were in the possession of Vlyenbourg.

He then determined on a journey to Rome, and took along with him a younger brother, who was only fifteen years of age. In his route he stopped at Paris, and staid one year with Picart, a flower-painter; and at Lyons he spent two years with Adrian Vander Cabel; nor would he have quitted the latter for some years longer, if the great concurrence  
of



of people who were going to the jubilee had not tempted him directly to Rome. In that city he studied for two years, not neglecting any thing that might conduce to his improvement; and continued as long at Venice, to perfect himself in colouring.

At his return to his own country, he settled at Amsterdam, and lodged with Gerard Laireffe; and those two artists having the same love to their profession, the same elevation of sentiments, and a similarity of genius, improved by travelling through the same countries, became united in the firmest bonds of friendship; and there are beautiful landscapes of Glauber's, painted at that time, which are enriched with elegant figures by Laireffe.

Glauber is accounted one of the finest landscape-painters among the Flemings: his taste and manner are entirely of the Italian school; his scenes are generally taken from the lovely views in the neighbourhood of Rome, and sometimes from situations near the Alps. His colouring is warm, true, and excellent; his invention fertile; his pictures exquisitely finished; and at the same time there is such an appearance of ease and freedom, that they do not seem to have cost much pains. His touch is so particularly neat, that every distinct species of trees, or plants, may be distinguished by the exactness of the leafing; and, by a happy management of the ærial perspective, his distances recede in a natural and pleasing manner. Many of his paintings and designs are in the style of Gaspar Poussin.

His pictures usually bear a considerable price, especially when they have that additional merit, of the figures by the hand of Laireffe.

#### JOHN GOTLIEF GLAUBER.

*Painted Sea-ports, Landscapes, and Architecture.*

DIED 1703, AGED 47.

He was the brother and disciple of John Glauber, born at Utrecht, in 1656, and was also a disciple of Jacob Knuyf, at Paris. He travelled with his brother to Rome, and resided there for two years, diligently observing whatever he thought worthy of his study or imitation; and afterwards visited Venice, where he devoted all his hours to his improvement, painting after nature, and after the best pictures of the most eminent in the profession. At his return to Holland his works were soon noticed, and much admired, as well for their taste of design, as the excellence of their finishing; and his pictures are very often mistaken for those of his brother.

Although this painter had a neat touch, and a delicate pencil, when he employed himself on cabinet pictures; yet he shewed a noble freedom of hand, and a touch full of spirit in those large works which he executed in grand halls and salons. One of his capital landscapes is in the palace of the Prince of Orange at Soefdyk; which is exquisitely designed and finished, the figures being painted by Laireffe. For several years he followed his profession at Vienna, and afterwards at Prague, but he settled at Breslau; and the

greatest part of his easel pictures are in different parts of Germany. In his landscapes, his situations are pleasant, and well chosen; and generally they are taken from nature. The Italians are very fond of his designs, and they gave him the name of Myrtillus, on account of the pastoral subjects which he delighted to paint.

Frequently he painted sea-ports, in the manner of Knuyf, his master; and likewise pieces of architecture, which he adorned with figures correctly designed, and well disposed. His colouring is warm and true; and his reputation is so thoroughly established in Germany, and the Low Countries, that he is ranked among the number of the best artists of his time.

#### D I A N A G L A U B E R.

##### *Painted Portrait and History.*

She was the sister of John and Gotlief Glauber, born at Utrecht, in 1650. She principally professed portrait-painting, and in that style rose to a degree of distinction; but she also designed historical subjects, till she was rendered incapable of handling the pencil, by being accidentally deprived of her sight.

#### P I E T R O P A O L O C O R T O N E S E, called G O B B O.

##### *Painted Fruit and Landscape.*

DIED 1640, AGED 60.

This eminent painter was born at Cortona, in 1580, and learned the principles of design from his father; but was afterwards the disciple of one Crescentio at Rome, and perfected himself in the most essential parts of his profession, by studying after nature, with judgment and accuracy. His merit soon recommended him to the notice and esteem of the most able judges at Rome; and as he excelled equally in painting fruit and landscape, he found a generous patron in Cardinal Borghese, who employed him to adorn his palace.

The fruit which he painted had so true and expressive an imitation of nature, that nothing could possibly be more exact; and by his thorough knowledge of the *chiaroscuro*, he gave an extraordinary roundness and relief to every object. But his greatest excellence consisted in his colouring; for, in design, he was not remarkably superior to others.

No painter can be more admired than this master, as all the subjects he painted are admirably relieved, touched with a spirited and free pencil, and charmingly coloured. However, most of the Italian writers on this subject seem rather too florid in their commendation of his works, when, as a part of their encomium, they compare him to Zeuxis among the ancient artists of Greece.

ANDREA



## ANDREA GOBBO.

*Painted History.*

DIED 1527, AGED 57.

He is supposed to have been born at Milan, about the year 1470, and is only memorable for his agreeable manner of colouring, for the neatness of his pencil, and the labour he bestowed on finishing his pictures very highly.

## GOBBO. Vid. CARACCI.

## MARGARITA GODEWYCK.

*Painted Landscapes and Flowers.*

DIED 1677, AGED 50.

She was born at Dort, in 1627, and was instructed in the principles of painting by Nicholas Maas. She acquired a fine taste for painting landscapes, which she ingeniously diversified with views of rivers, cascades, villages, groves, and distant hills, that rendered her compositions very pleasing.

This lady was not more admired for her paintings in oil, than she was for her working with a needle, the very same kind of subjects which she expressed by her pencil, with an equal appearance of nature and truth in both; particularly she worked flowers in embroidery, to the greatest perfection.

## HUGO VANDER GOES.

*Painted History.*

He was born at Bruges, and became a disciple of John Van Eyck, from whom he learned the art of painting in oil; and according to Sandrart, he flourished about the year 1480.

He had an extraordinary genius, and gave a great deal of elegance and grace to the heads of his figures, especially to the female; and finished his pictures with almost inexpressible neatness of pencil. The fore-grounds of his paintings are usually enriched with plants, pebbles, and herbage of various kinds, imitated from nature, in a curious and exact manner. A great number of his works are preserved at Bruges; particularly a picture of Abigail and her Maids in the presence of David; in which the composition and expression are wonderfully fine; and the becoming modesty of the women cannot be sufficiently commended or admired.

## HUBERT GOLTZIUS.

*Painted History.*

DIED 1583, AGED 63.

He was born at Venlo, in 1520, and was a disciple of Lambert Lombard; but having copied several designs from the antique, under the direction of his master, it inspired him with an ambition to study after the originals, and for that purpose he travelled to Rome, where he resided for a considerable time.

That city furnished his genius with ample materials for future compositions in painting, and added abundantly to his literary knowledge, which enabled him to investigate many curiosities in coins and medals; and he afterwards learnedly digested, and published them, with critical annotations. At Antwerp, he painted the history of Jason; but his pictures are exceedingly rare, although it is imagined that he painted a great number.

It was observed by some of his cotemporaries, that he had the talents, the knowledge, the patience, and the domestic vexations of Socrates.

## HENRY GOLTZIUS.

*Painted History and Portrait.*

DIED 1617, AGED 59.

He was born at Mulbrack near Venlo, in 1558, and at first was instructed by his father, who painted on glass, though afterwards he learned design from Jacques Leonhard; but his own genius and application raised him to that considerable rank which he held among the best artists of his time, for painting, and also for engraving. He travelled through several parts of Italy, having an eager desire to accomplish himself by his studies at Rome; and, on his arrival in that city, he assumed the name of Henry Bracht, to conceal himself, and his talents, as much as possible, in order to avoid interruption, till he thought himself capable of appearing to advantage. He was indefatigable in examining, studying, and designing the finest of the antiques, and devoted his whole attention to that one point. That he might not omit any thing that could possibly contribute to his improvement, he frequently sailed in the Pope's and the Neapolitan galleys, to observe the swellings and depressions of the muscles of the slaves, and the turn of their limbs, as they laboured at the oar; and also made many designs after Raphael and Polidoro, as well as after the antique. Yet, notwithstanding all those assistances, his invention cannot be much commended; his taste of design is neither elegant, nor natural; and very often there is somewhat irregular and wild in his manner. His colouring is clear, but it is rather cold; and the extremities of his figures are generally extravagant, or at least very singular and constrained, as well as his attitudes.

N n

Although



Although he did not begin to paint till he was so far advanced in life as to be near forty, yet it is incredible what a number of pictures he finished. He had an art, peculiar to himself, of giving a delicate glazing and transparence to his colours; and he afterwards touched them in such a manner as to give them a great effect. One picture of Goltzius is mentioned with high commendation; the subject of it is Danaë; on one side of her is a figure representing Mercury, and another of an old Woman. In that picture the naked is well understood, and the colouring is natural.

As his works were very numerous, his execution must have been remarkably ready; for it is thought that no artist, in so short a compass of years, ever drew as many designs as came from his hand. He engraved several prints after his own paintings, and imitated, in that way, the manners of many different masters; such as Floris, Hemskirk, Blockland, or Sprangher; and after the latter, he engraved the grand composition of the Banquet of the Gods.

I cannot deny a place to a memorable adventure of this master, as it may afford the reader some evidence of his talents and his spirit. Goltzius had been told, that some connoisseurs depreciated his works, and would not allow them by any means to be compared with those of Albert Durer. Being therefore piqued by a censure which appeared to him very unmerited, he engraved a design of the Circumcision, in the style and manner of Albert; and took care not to lose a single proof. When the plate was finished to his satisfaction, he struck off only one print, which he discoloured with smoke, to give it an appearance of age, and burned the part where the mark of the engraver is usually fixed; and the print he sent among others to the fair at Franckfort.

The connoisseurs saw with surprise that print, and immediately concluded it to be of Albert's own hand; declaring that the suite of his works was incomplete without it. But when Goltzius had sufficiently amused himself with their conjectures, and positive declarations about it; to mortify them effectually, he shewed them the plate of his own engraving, to let them see what incompetent judges they were of the works of artists, and how imperfect their boasted discernment must appear to all the world.

#### JOHN VAN GOYEN.

*Painted Landscapes, Cattle, and Sea-pieces.*

DIED 1656, AGED 60.

He was born at Leyden, in 1595, and was for some time instructed by Isaac Nicholai, who was reputed a good painter; but afterwards he successively became the disciple of William Gerretsen, and of Esaias Vandervelde, the most celebrated landscape-painter of his time. Van Goyen very soon rose into general esteem, and his works are more universally spread through all Europe, than the works of any other master; for in painting he was indefatigable, and he possessed an uncommon readiness of hand and freedom of pencil.

It

It was his constant pleasure and practice to sketch the views of villages and towns situated on the banks of rivers or canals; of the sea-ports in the Low Countries; and sometimes of inland villages, where the scenes around them appeared to him pleasing or picturesque. Those he afterwards used as subjects for his future landscapes, enriching them with cattle, boats, and figures in character, just as the liveliness of his imagination directed. He understood perspective extremely well, and also the principles of the chiaro-scuro, which branches of knowledge enabled him to give his pictures a strong and agreeable effect.

His style of painting was natural; and his subjects were sea-pieces, or landscapes with views of rivers, enlivened with figures of peasants either ferrying over cattle, drawing their nets in still water, or going to, or returning from market. Sometimes he represented huts of boors on the banks of rivers, with overhanging trees, and a beautiful reflexion of their branches from the transparent surface of the waters. These were the subjects of his best time, which he generally marked with his name and the year; and the high-finished pictures of Van Goyen will be for ever estimable. But, as he painted abundance of pictures, some are slight, some too yellow, and some negligently finished, though all of them have merit, being marked with a free, expeditious, and easy pencil, and a light touch.

His pictures frequently have a greyish cast, which did not arise from any mismanagement of the tints, or any want of skill in laying on the colours; but was occasioned by his using a colour called Haerlem blue, much approved of at that time, though now entirely disused, because the artists found it apt to fade into that greyish tint; and it hath also rendered the pictures of this master exceedingly difficult to be cleaned, without injuring the finer touches of the finishing. His best works are valued so highly, in most parts of Europe, and especially in the Low Countries, that they deservedly afford large prices, being ranked in Holland with the pictures of Teniers; and at this time are not easily procured, particularly if they are undamaged, though his slighter performances are sufficiently common.

The rapid execution of this master cannot be more effectually described, than by a story which is related by Hoogstraten, in the fourth book of his School of Painting. He tells us that Van Goyen, Knipbergen, and Parcelles, had agreed to paint a picture in one day, in the presence of other artists their friends, for a considerable wager; those artists were to determine which was the best, and to give the money that was deposited, as a premium to the most deserving.

As soon as Van Goyen took the panel, without having made any previous sketch, he first laid on the light colour for the sky, and then he rubbed on several different shades of brown, laying on masses of light in the fore-ground in several spots. Out of that confused appearance, he touched every part with wonderful celerity and spirit, so as to produce trees, buildings, water, distant hills, vessels lying before a sea-port, and boats filled with figures properly employed. He finished it perfectly before the limited



time, to the astonishment of the spectators; and it was declared to be an excellent performance.

Knipbergen proceeded with his work in a quite different manner; for, instead of beginning to colour his canvas, he sketched on his palette the design which he had formed in his imagination, and took pains to give it as much correctness as he possibly could; every rock, tree, waterfall, or other object, was disposed in the manner it was intended to be finished in the painting, and he ventured no farther than to transfer each part from the sketch to the canvas. That picture also was executed within the time, and allowed by the artists to be extremely good, as well for the design, as the colouring and handling.

But the method observed by Parcelles differed from both; for, when he took his palette and pencils in his hand, he sat for a long time ruminating and reflecting on his subject; because it was his opinion, that sedate thought and reflexion were full as requisite, before any master began his work, as the management of the pencil was afterwards. His composition was a sea-piece, admirably designed and delicately finished, within the time appointed.

When the judges deliberated on the merits of each, the voices were united in favour of Parcelles; for they observed, that though the pictures of Van Goyen and Knipbergen were full of spirit, taste, and good colouring, yet, in the picture by Parcelles, there was equal merit as to the handling and colouring, and more truth, as being the result of attentive thought, and judicious premeditation.

A lovely picture by Van Goyen, of his best time and manner, on which his name and the year are inscribed, is in this city. It represents a river or canal; the water remarkably transparent, and affording a beautiful and natural reflexion of the trees, huts, and other objects on the banks, so that the whole scene is still and solemn. In different parts are introduced boats, either filled with cattle, or with fishermen drawing their nets; but they are kept down so judiciously, as not to disturb the eye, but contribute to its repose. This picture is in the possession of Lady Viscountess Kingsland.

DOROTHEA HENRIETTA GRAAF. Vid. SYBILLA MERIAN.

BARENT GRAAT, or GRAET.

*Painted Landscape, Cattle, Portrait, and History.*

DIED 1709, AGED 81.

He was born at Amsterdam, in 1628, and received his instruction in the art of painting from his uncle, a painter of animals, who was known by the name of Master John. Graat soon shewed the strength of his genius, by his proficiency; and grew indefatigable in his studies, particularly in his studies after nature. He spent many hours in the fields, observing the different effects of light on all the objects around him,  
either

either at sun-rising, at noon, or the close of the day; he designed every animal with care, and great exactness, especially horses, sheep, and goats; and the ideas with which his mind was furnished, by that constant imitation of nature, were so strongly impressed, and so fresh and lively, that he composed his subjects with ease, and designed every thing with spirit, correctness, and truth.

He preferred the style of Bamboccio to all others; and studied the manner of that master, in regard to his animals, trees, and rural scenery, with so great accuracy, that his paintings frequently passed for the works of Bamboccio. And it is related by Houbraken and Weyerman, that a picture of this master was publicly bought, and allowed by all the connoisseurs to be indisputably of Bamboccio's hand, till, some years after, an inscription was discovered in one corner of it, *B. Graet fecit.*

Notwithstanding the applauses he constantly received for the performances in his first manner, yet he quitted it for history-painting, in which he was ambitious to succeed. And to accomplish himself in that style, he had determined to visit Rome; but, having married in his own country, that plan of improvement was disconcerted; although, to compensate in some degree for that loss, he provided for himself the best drawings, prints, and designs of the great Italian masters; and all his subsequent compositions, as well in portrait as history, were evidences of the refinement of his taste.

He held an academy, in the manner of the royal academy at Paris, for fifteen years, to which the best artists of his time resorted, to study after the naked, from living models; by which means he considerably improved the taste, as well as the skill, of his contemporaries. As to himself, he had a ready manner of painting, with a touch that was free, light, and spirited; his colouring was strong and agreeable; and he particularly excelled in painting horses, goats, and sheep. There is a great deal of union and harmony in his compositions; and he was equally eminent in history and portrait; being correct in his design, and shewing in every object, how carefully he had studied after nature.

One of his most capital pictures, is the History of David and Bathsheba; and his most distinguished disciple was John Hendrick Roos.

HENRY GRAAW.

*Painted History.*

DIED 1682, AGED 55.

He was born at Hoorn, in North Holland, in 1627, and received his first instruction from Peter Grebber; but he afterwards became a disciple of Jacques Van Campen, with whom he continued for eight years; and gained so much credit by being reputed the best disciple in that school, that Prince Maurice of Nassau engaged him to paint several ceilings in the palace near the Hague.

But he was not content with the knowledge which he had hitherto acquired, and therefore travelled to Rome, where he studied for three years, endeavouring to refine his national



national taste, by designing and copying the works of the great masters and the antiques. He at length succeeded so well, by industry and an apt genius, that Nicolo Pouffin, looking over some of the studies of Graaw, declared that he never saw a Fleming of whom he had higher expectations, nor any one of more promising talents. At his return from Italy, he lived alternately at Amsterdam and Utrecht, enriched by his works, and exceedingly admired.

He had a fine invention, his manner of composing was grand, and his disposition shewed taste and judgment. His draperies were large, his colouring good, his design correct; and he particularly excelled in naked figures, in which his choice was elegant, and the contours graceful. He left not many pictures; but what he finished, will serve to establish his reputation as an eminent master.

#### PETER GREBBER.

*Painted History and Portrait.*

He was born at Haerlem, about 1590, and was taught the first principles of the art by his father Francis Peter Grebber; but he was afterwards a disciple of Henry Goltzius, and became an artist of considerable esteem in his native city, where many of his performances are to be seen, and are still very much admired.

It is not certain whether this painter had ever been in Italy; but, by his taste of design, it appears that he must have been conversant with excellent models. He had the felicity of being the master of several very distinguished artists, whose reputation reflected the highest honour on their instructor.

#### MARIA GREBBER.

*Painted Architecture, Perspective, and Portrait.*

She was the daughter and disciple of Peter Grebber, born at Haerlem. Her genius particularly directed her to the painting of perspective and architecture; in which branches of her art she arrived at an extraordinary degree of excellence.

#### GREGHETTO. Vid. CASTIGLIONE.

#### JOHN GREENHILL.

*Painted Portrait.*

DIED 1669, AGED 20.

He was an English artist, born at Salisbury, in 1649, and became a disciple of Sir Peter Lely; whose style of painting he imitated successfully, in crayons, as well as in oil. He was accounted very little inferior to his master, and probably would have stood in

competition with him, if Sir Peter would have allowed him free access to his painting room, and permitted him to see the method of his using his colours, and his manner of penciling. But, by the most authentic accounts, Lely grew jealous of the abilities of Greenhill, and considered him as a rival; and except one time when he stood at his master's back, while he was painting the portrait of Mrs. Greenhill, he never was admitted to see him paint.

He had a very promising genius, and copied the picture which Vandyck painted of Killigrew with a dog, so extremely well, that it was mistaken for the original; and his portraits in crayon were much admired. At first he was very industrious; but afterwards he gave himself up to an irregular and dissolute course of life, and died by an accidental fall, as he returned from the tavern, in the bloom of his years.

JOHN GRIFFIER, called the Old.

*Painted Landscape, Cattle, and Ruins of Italian Buildings.*

DIED 1718, AGED 73.

This painter was born at Amsterdam, in 1645, and was a disciple of Roland Roghman. By his industry to learn the art of painting, and having the appearance of a ready genius, he gained the affection of his master, and also of all those artists who were intimate with Roghman; among whom were, Rembrandt, Ruysdael, Adrian Vandervelde, and Linglebach, who allowed Griffier the liberty of seeing their works, and added to that kindness their advice and instruction. He made several attempts to be admitted into the school of Rembrandt; but that master still objected, that he would not deprive his friend Roghman of any of his pupils.

He very early observed, that in landscape, clearness is commendable; and saw that Adrian Vandervelde, and Linglebach, gave a freshness and brightness to their pictures that made them appear with more truth, and more like nature; and therefore he quitted the dark and dusky manner of his master, and studied the works of those two excellent painters so thoroughly, that he imitated them with great success, and excited some degree of envy in Roghman. At last he grew desirous to see England; and having visited his friend John Loten, who at that time was much esteemed in London for painting landscapes, Griffier liked the country, the inhabitants, and the encouragements he met with, and from those inducements settled in London, and followed his profession with sufficient advantage.

The subjects he generally painted were Italian ruins; views of the Rhine, and the Thames; prospects of London, and the villas in the environs; and those he executed with a rich look, and neatness in the colouring; enlivening his landscapes with elegant small figures and cattle, with boats, and different kinds of vessels, well designed, and correctly drawn. He had an uncommon command of his pencil, which enabled him to adapt it to the style of several distinguished masters. Sometimes he imitated Rembrandt, and at other times Poelemburg, Ruysdael, and Teniers, just as his fancy directed; and in all his  
imitations



imitations he shewed extraordinary merit and good observation: so that many of his works have been sold for the genuine paintings of those masters in whose style he designed them, but particularly those which he copied after Teniers, or painted in imitation of his manner.

He seemed to have a very unsettled turn of mind, by which he almost ruined his fortune and his family; for he bought a yacht, in which he sailed to Holland, having embarked on board it all his paintings, his substance, and his family; but unfortunately he was cast away near the Texel, lost every article of his effects, and would have been reduced to beg, if he had not been relieved by the discretion of his daughter, who prudently sewed up some guineas in her girdle. And in another voyage he was thrown upon a sand-bank, where he stuck for eight days, till a very high tide providentially cleared him from that dangerous situation.

The works of this Griffier were extremely esteemed in his own country, as well as in England, during his life; and they were so peculiarly admired by the Duke of Beaufort, that he purchased as many as he could procure; nor would he permit Griffier to paint for others, as far as it was in his power to prevent him.

ROBERT GRIFFIER, called the Young.

*Painted Landscapes and Cattle.*

He was the son of old Griffier, born in England in 1688, and learned the art of painting from his father; to whom he was esteemed not inferior, as well in respect of his taste and design, as of his colouring and pencil.

When his father returned to London, after his shipwreck on the coast of Holland, Robert went to settle at Amsterdam, where he followed his profession with very great reputation. His subjects were often in the style of those which his father was fond of painting; but he distinguished himself extremely, by his views of the Rhine, in which he introduced a number of figures, very delicately touched, in the manner of Herman Sachtleven. He was alive in 1713.

GRIMALDI. Vid. BOLOGNESE.

HUBERT GRIMANI, or HUBERT JACOBSZ.

*Painted Portrait.*

DIED 1629, AGED 30.

This painter was born at Delft, in 1599; and having been taught the rudiments of painting in his own country, he travelled to Venice when he was very young, and studied there after the best masters of that celebrated school. His name was originally Hubert Jacobsz; but having resided for nine years at Venice, and spent that time in study and practice, he afterwards afforded so many proofs of singular merit, that he was taken into the

the family of the Doge Grimani, and assumed the name of his patron, which his own posterity retained ever after.

He was excellent in painting portraits, and made himself remarkable in the first years of his practice; but by having frequent opportunities of painting the portraits of several English noblemen, who were impatient of sitting a competent time, to admit of finishing their pictures, equal to the artist's inclination or ability, he habituated himself gradually to a more expeditious manner of painting; but it was also more slight and more negligent. For which reason his latter works are in no degree comparable with those of his earlier time.

### JACQUES GRIMMER.

*Painted Landscape.*

DIED 1546, AGED 36.

He was born at Antwerp, in 1510, and at first was instructed by Matthew Kock, though he afterwards became the disciple of Christian Queburg. His genius was totally inclined to paint landscapes; and to qualify himself most effectually for that branch of his art, he applied himself diligently to study nature, till he was able to imitate it with success. His distances and his skies were admirably coloured, his trees touched with spirit and freedom, and his buildings were well chosen. He had a ready manner of finishing, and the whole together had a natural and pleasing effect.

### GUERCINO DA CENTO. Vid. BARBIERI.

### GUIDO RENI.

*Painted History and Portrait.*

DIED 1642, AGED 68.

This memorable artist was born at Bologna, in 1574, and at an early age became the disciple of Denis Calvart, a Fleming of great reputation; but afterwards he entered himself in the school of the Caracci. He carefully studied the style of those great masters, but imitated that of Ludovico, preferably to that of Annibal or Agostino, because there appeared more of grandeur and grace in his compositions, than in those of the others; and his first performances were entirely in the manner of that master.

However, being as yet undetermined what style to fix on for his future works, he went to Rome, where he examined every thing worthy of his attention, and particularly the works of Raphael, with which he seemed enraptured. He was also struck with the surprising effect of the paintings of Caravaggio, and for some time adopted that manner; till he found that it was not generally approved, and required too much labour to succeed in it. He then fixed on a manner peculiar to himself, which was easy, graceful, great,

O o

and



and elegant; which secured to him the universal applause of the whole world, and the admiration of posterity; so that he is ranked among the first and best artists of any age since the revival of the art.

All the excellencies of painting seem united in this superior genius; for whether we consider the grand style of his composition, the delicacy of his ideas, the disposition of his objects in general, or the beautiful turn of his female forms, his colouring, or his graceful airs of the heads, all are admirable, and fill the mind with a kind of ecstasy. All subjects, indeed, were not equally adapted to the genius of Guido. The tender, the pathetic, the devout, in which he could manifest the sweetness, and the delicacy of his thoughts, were those in which he peculiarly excelled, those which distinguish him from every other painter, and almost give him precedence to all.

In expressing the different parts of the body, he had a remarkable particularity; for he usually designed the eyes of his figures large, the nostrils somewhat close, the mouth small, the toes rather too closely joined, and without any great variety, though that was not occasioned by any want of skill, but out of choice, and to avoid affectation. The heads of his figures are accounted not inferior to Raphael, either for correctness of design, or an engaging propriety of expression; and De Piles very justly observes, that the merit of Guido consisted in that moving and persuasive beauty, which did not so much proceed from a regularity of features, as from a lovely air which he gave to the mouth, with a peculiar modesty which he had the art to place in the eye.

His draperies are always disposed with large folds, in the grand style; and with singular judgment contrived to fill up the void spaces; free from stiffness or affectation; noble and elegant. Though he did not understand the principles of the *chiaro-scuro*, yet he sometimes practised it, through a felicity of genius. His pencil was light, and his touch free, but very delicate; and although he took pains to labour his pictures highly, yet, it is said, he generally gave some free and bold strokes to his work, in order to conceal the toil and time he had bestowed upon it. His colouring is often astonishingly clear and pure; but sometimes also his pictures, and more especially those of his latter time, have a greyish cast, which changed into a livid colour, and his shadows partook of the green. But his works have ever been deservedly admired through all Europe, and to this day increase in their value and esteem.

Many of his latter performances are not to be placed in competition with those which he painted before he unhappily fell into distressed circumstances, by an insatiable appetite to gaming; for his necessities compelled him to work for immediate subsistence, which gave him the habit of painting in a more slight and negligent manner, without any attention to his honour or his fame.

In the church of St. Philip Neri, at Fano, there is a grand altar-piece by Guido, representing Christ delivering the Keys of St. Peter. The head of our Saviour is exceedingly fine, that of St. John admirable; and the other Apostles are in a grand style, full of elegance, with a strong expression; and it is well preserved. In the archiepiscopal gallery

gallery at Milan, is a St. John, wonderfully tender in the colouring, and the graces diffused through the design excite the admiration of every beholder. At Bologna, in the Palazzo Tanaro, is a most beautiful picture of the Virgin, the Infant Jesus, and St. John; in which the heads are exquisitely graceful, and the draperies in a grand style. But in the Palazzo Zampieri is preserved one of the most capital paintings of Guido: the subject is, the penitence of St. Peter after denying Christ, with one of the Apostles seeming to comfort him. The figures are as large as life, and the whole is of an astonishing beauty; the painter having shewn, in that single performance, the art of painting carried to its highest perfection. The heads are nobly designed, the colouring clear and precious, and the expression inimitably just and natural. There is also in the collection of the Earl of Moira, in Dublin, a fine head by Guido, representing Christ crowned with Thorns: it has a graceful and affecting expression, and shews, in an amiable style, all the dignity and resignation of the sufferer.

#### GUIDO CAGNACCI.

##### *Painted History.*

DIED 1680, AGED 80.

He was born, according to the testimony of some writers, at Castel Durante, in the year 1600, but, according to others, at Bologna; where he studied the art of painting in the school of Guido, and for several years continued under his direction. He took extraordinary pains to observe the method of handling and colouring which his master practised; and he studied to mix his colours in the same manner, that, if possible, he might appear a disciple worthy of his director. But he failed of success, by endeavouring unskilfully to add more force than was usually remarked in the pictures of Guido. However he had great merit in many parts of his profession; and spent the greatest portion of his life at Vienna, where he met with sufficient encouragement.

There are several paintings by this master at Bologna: The subject of one is, an emblematical representation of human life; and although the design is but poor, yet the heads are in a good taste, and it is well coloured. Another is in the Palazzo Zambeccari, representing a Man stabbing a Woman; the figures are as large as life, the colouring is fresh, and the whole together extremely good.

#### GULIELMO. Vid. WILLIAM VAN AELST.

#### PETER GYZEN.

##### *Painted Landscape.*

He was born at Antwerp, about 1636, and became a disciple of John Brueghel, whose manner he industriously imitated. His subjects were views of villages, on the banks of



rivers, especially views of the Rhine, in the style of Sachtleven; and he adorned his landscapes with figures, well designed, and neatly penciled. In his larger pictures he was not so happy as in those of a small size, like his master; which occasioned the latter to be abundantly more esteemed, as they were touched with spirit, and without his general dryness. If this painter could but have found out the art of uniting his colours, he might have equalled his master; but the reds, greens, and yellow, predominate in his pictures too much, and destroy the effect and the harmony.

---

## H.

JOHN VAN HAANSBERGEN.

*Painted Landscape, History, and Portrait.*

DIED 1705, AGED 63.

HE was born at Utrecht, in 1642, and was a disciple of Cornelius Poelemburg, with whom he at once had the advantage of an excellent instructor, and as excellent an example. When he quitted that school, in order to follow his profession, he was for some time undetermined what style to fix on, or what manner of painting might be attended with the greatest probability of success; but observing that the prodigious demand for the works of Poelemburg excited a number of artists to imitate and copy him, he fixed on that method to acquire reputation and fortune.

He proved one of the best copyers of his master; shewed the same taste of landscape, figures, back-grounds, and ornaments; and imitated his manner so happily in his own compositions, that his work was frequently taken, by good judges, to be the work of Poelemburg. However, his productions were not held in the same esteem; for, although there appeared a strong resemblance in their compositions, yet he was accounted inferior to his master in correctness of drawing, in the delicacy of his figures, and in the neatness of his touch. And, for that reason, he was advised by his friends to undertake portrait-painting, for which he seemed to be extremely well qualified; especially for female forms, as the tint of his colouring was exceedingly well adapted to delicate complexions; and therefore he applied himself entirely to that branch, and his success was answerable to the most sanguine expectations.

The subjects of his first time were the same as those of Poelemburg, naked figures of Nymphs or Deities, with which he enriched the scenes of his landscapes: his designs were taken from true as well as fabulous histories, and he always finished them with neatness and care.

JOHN

## JOHN HACKAERT, or HAKKERT.

*Painted Landscape.*

This master was born at Amsterdam, about the year 1635; and, through the Netherlands, was highly admired, for the delicate manner of handling observable in his landscapes. The scenes he chose for his subjects, were broken grounds, with caverns, grottos, and mountainous views, which he designed after nature; and to furnish himself with such objects as had an agreeable wildness, he travelled through the most romantic scenes of Germany and Switzerland, and sketched every thing that pleased his particular taste, or that could be introduced into his future compositions. And by that means his pictures recommended themselves to all the lovers of painting, by affording a spectator a view of what is grand, uncommon, and pleasing, and at the same time, what cannot but be deemed a true and exact representation of nature.

As he spent a great deal of time in roaming about the mountains and vales of Switzerland, it happened that some of the peasants and miners observed him sketching his designs; and being surprised at the novelty of those characters which were struck out by his pencil, they concluded him to be a magician, and therefore seized, secured, and dragged him with violence before a magistrate. But the Judge knowing Hackaert and his profession, and finding upon enquiry the cause of his being so ignominiously treated, he protected him from any farther insult, and shewed him every mark of respect and friendship.

Hackaert was not very expert at designing figures; and therefore, at his return to Holland, he associated with Adrian Vandervelde, who generally painted the figures for him; and by that means the pictures of this master acquired a considerable additional value.

CORNELIUS VAN HAERLEM. Vid. CORNELIUS CORNELISZ.

## THEODORE VAN HAERLEM.

*Painted History.*

DIED 1470, AGED 60.

He was born at Haerlem, about the year 1410; and by studying nature diligently, he rendered himself a painter of distinction. And that he had a large portion of merit, for the age in which he flourished, there is a very competent proof in a picture of his painting at Utrecht. It is less hard and dry than most of the works of his cotemporary artists, and very highly laboured in the finishing. The picture is an altar-piece, with two folding doors, as was customary at that time; on the inside appears the representation of Christ, and on the doors the figures of St. Peter and St. Paul, as large as life. On the picture there is the following inscription, written in golden letters; *Theodorus Haerlemens. fecit me, Lovanii, anno 1462.*



## JOHN VAN HAGEN.

*Painted Landscapes.*

This painter was of the county of Cleve; and most of his works consist of views and scenes, which he sketched after nature, in the neighbourhood of Cleve and Nimeguen. His manner was pleasing, and his colouring natural; but there is one circumstance which lessens the value of the works of this master exceedingly, and that is the fading of the blues and greens of his pictures, by some defect in the colours, and too freely using sphaltum; for by that means they are turned black, and are now very remote from their original tint. The designs which he made after nature are very highly esteemed, and most of them are marked between the years 1650 and 1662; as also are some of his best paintings; of which a few were exposed to sale in the year 1715, at the Hague, and bought by a person well skilled in painting, who gave for them a very large sum.

## FRANCIS HALS.

*Painted Portraits.*

DIED 1666, AGED 82.

He was born at Mechlin, in 1584, and (according to the Chronological Tables) was a disciple of Charles Van Mander. He had a lively and prompt genius, and applied himself diligently to the study of nature, as well as to explore the true principles of his art, in respect of colouring and penciling; till he so effectually confirmed his hand and his judgment, that he became an admirable painter of portraits. No artist of his time was superior to him, except Vandyck, in that branch of his profession; and but very few painters could be admitted into competition with him.

He painted in a beautiful manner, and gave his portraits a strong resemblance, a lively expression, and a true character. His colouring was extremely good and natural; and he mixed his tints in a peculiar manner, so as to give a surprising force to his pictures, by the freedom and boldness of his pencil; it being professedly his opinion, that a master ought to conceal, as much as possible, the labour and the exactness requisite in portrait-painting.

Vandyck had conceived so high an opinion of the merit of Hals, by having examined several of his performances, that he went to Haerlem, where that artist lived, with no other intention than to pay him a visit; and introduced himself as a gentleman on his travels, who wished to have his portrait painted, and yet had but two hours to spare for that purpose. Hals, who was hurried away from the tavern, took the first canvas that lay in his reach, and sat down to the work in a very expeditious manner. In a short time he had proceeded so far, that he desired Vandyck to look at what he had done; and that artist not only seemed to be much pleased, but told Hals that such work seemed to him so very easy, he was persuaded he could do it himself.

Immediately

Immediately he took the palette and pencils, made Franck Hals sit down, and spent a quarter of an hour in painting his portrait; but, the moment Hals cast his eyes on it, he cried out in astonishment, that no hand except that of Vandyck could work so wonderfully, and he embraced him with a degree of transport not to be described.

Vandyck endeavoured to prevail on him to go as his associate to England, and engaged to enrich him; but Hals declined that honourable proposal, and told him, that his happiness consisted solely in the enjoyment of his friends and his bottle, and while he possessed those, he was fully content with his condition and his country. Those celebrated artists quitted each other with mutual regret; and Vandyck used to say, that Hals would have been the best in his profession, if he had given more tenderness to his colours; for, as to his pencil, he knew not one who was so perfectly master of it.

#### DIRK HALS.

*Painted Conversations and Animals.*

DIED 1656, AGED 67.

He was the brother of Franck Hals, born at Mechlin, in 1589, and was a disciple of Abraham Bloemart, under whose direction he principally practised the painting of animals; but when he quitted that master, he chose for his general subjects, drolls, conversations, feasts, or merry-makings, which he designed with a great deal of low humour and spirit; but he was in no degree comparable with his brother, either in correctness, colouring, or excellence of handling.

#### JOHN HANNEMAN.

*Painted Portrait and History.*

DIED 1680, AGED 69.

He was born at the Hague, in 1611, and, according to the testimony of some writers, was a disciple of Vandyck; but with much more probability, according to others, he was a disciple of Hubert Ravesteyn. However he formed his taste, and his manner of penciling, by studying and copying the works of Vandyck, observing particularly the airs of the heads, which he very happily imitated; and in the tints of his carnations he had somewhat so extremely soft and delicate, as to give them an appearance little inferior to those of Vandyck. Several of Hanneman's copies after that illustrious painter's works shewed such exactness, and at the same time such a freedom of hand, that they are frequently mistaken for originals.

Although he was usually employed in portrait-painting, yet he sometimes designed historical and allegorical subjects. Of the latter kind there is a large picture in the hall of the States of Holland, representing Peace, under the figure of a beautiful woman seated on a throne, holding a dove on her knees, and crowned with wreaths of laurel by two genii. The composition is rich, and it is painted with a great deal of force; the

carnations



carnations approaching very near to the tints of Vandyck. He continued in England for sixteen years, and, at his return to the Hague, became the favourite painter of the Princess Mary of Orange.

PETER HARDIME.

*Painted Fruit and Flowers.*

DIED 1748, AGED 70.

He was born at Antwerp, in 1678, and instructed in the art of painting by his brother Simon Hardime, a flower-painter, who died at London in 1737. Peter imitated the manner of his brother; but he had superior talents, and excelled him to a very great degree; though he withdrew himself from his direction when he was only nineteen years old, and at that age set up in his profession. He fixed on the Hague for his place of residence, and found sufficient employment among the principal persons in that city, which increased his reputation daily so far, that his works were distributed through all the Low Countries. In the monastery of the Bernardines, near Antwerp, in the year 1718, he painted four large designs, representing the four seasons, in which he introduced all the fruits and flowers peculiar to each. That is accounted the most capital of his performances; the objects are well grouped, the fruits and flowers are fine imitations of nature, freely handled, with an agreeable tone of colouring, and are well finished.

Terwesten employed him to paint the flowers and fruits in his compositions, which before had been undertaken by Verbruggen; but at last the taste for those kind of subjects and still life declining through all Europe, and his business not being as constant as it had been formerly, he fell into a fixed melancholy, imagining himself and his works to be disesteemed, and he died through discontent and despondency.

HARTCAMP. Vid. LODOWICK SMITS.

JOHN VAN HECK.

*Painted Landscapes, Animals, Fruit, Flowers, and Still Life.*

He was born at the village of Quaremonde, near Oudenarde, about the year 1625, and went early to Rome, where he industriously pursued his studies, and resided for several years. He produced so many public proofs of his merit, in many parts of the art of painting, that the Duke of Bracciano became his patron, and engaged him for a considerable time in his service. But his reputation increased the demand for his works, and most of the Cardinals and Princes at Rome were solicitous to procure some of his paintings.

He painted flowers and fruit in a good style, and finished them with neatness; but his genius enabled him also to paint landscapes, which he designed after the beautiful scenes in the neighbourhood of Rome; and he enlivened them by small figures, very correctly and delicately designed. He likewise painted vases of silver, agate, porphyry, marble, or  
bronze,

bronze, in imitation of the antique; and other objects of still life, in which he shewed an agreeable choice, and good composition. Though the Italians were fond of the works of Van Heck, and readily purchased them, yet he spent the latter part of his life at Antwerp, where he lived in the highest esteem.

#### NICHOLAS VANDER HECK.

##### *Painted Landscape and History.*

This painter was born in Holland, about the year 1580, and learned the art of painting from John Naeghel, at the Hague. He distinguished himself as a good composer of historical subjects, but his greatest excellence was seen in his landscapes. His manner of penciling was strong and firm, his colouring natural and lively; and his knowledge of the chiaro-scuro enabled him to give his pictures a bold and striking effect.

Three historical compositions of this master are preserved in the Town-House at Alkmaer. In the first is represented the beheading of the Bailiff of South Holland, by order of Count William the Good, for an act of oppression exerted against a poor peasant; the subject of the second is the punishment of an unjust Judge, who was flayed alive by order of Cambyfes; and the third is the Judgment of Solomon. Each of those paintings shew a good invention and design, and they are all extremely well executed.

#### MARTIN HEMSKERK VANDER HECK.

##### *Painted Buildings and Landscape.*

He was the nephew of Martin Hemskirk, and the son of Nicholas Vander Heck, under whom he was taught the principles of drawing and design, and the art of colouring; but, although he had the advantage of so able an instructor, he had neither the genius nor the execution of that eminent artist, and in landscape appeared to be very much his inferior.

Most frequently he chose for his subjects, old castles, and other antiquated buildings, in the style of Roland Roghman; and he was observed to be particularly fond of painting the castle of Egmont, in its different views.

#### WILLIAM, and VIGOR, VAN HEEDE.

##### *Painted History.*

VIGOR died 1708, aged 49.—WILLIAM died 1728, aged 68.

These painters were brothers, supposed to be born at Furnes, in the years 1659 and 1660; but by their having lived for a long time in Italy, where they perfected themselves in the knowledge of their profession, they have left very few of their best works in their own country. Vigor returned to Furnes before his brother; but William continued longer at Rome, where his close application improved him to such a degree, as to occasion an

P p

extraordinary



extraordinary high price to be given for his pictures. His merit obtained him the universal approbation of the best judges, and procured to him the honour of being ranked by them among the ablest masters of his time. And whoever will deliberately view and consider the works of this artist, which are at Rome, Venice, and Naples, will find an evident proof, that the high commendations they received were justly due to their merit.

On account of his established reputation, he was invited by the Emperor to Vienna; and was engaged to work for other Princes of Germany, who expressed a strong desire to detain him at their different Courts. In the church of St. Walburg, at Funes, there is a capital picture of this master, representing the Martyrdom of a Saint. It is designed in the manner of Laireffe, full of spirit and genius in the composition, with a tone of colouring that is very natural; and through the whole, the chiaro-scuro is judiciously observed. The works of these brothers are very rarely to be met with, even at Funes, where they both lived for a great many years; from whence it is concluded, that they were purchased by strangers, who knew how to prize their merit better than their own countrymen.

#### JOHN DAVID DE HEEM.

*Painted Fruit, Flowers, and Still Life.*

DIED 1674, AGED 74.

He was born at Utrecht, in 1600, and was taught the art of painting by his father David de Heem, a good painter of fruit and flowers; who guided the taste of his son to the same subjects, and had the satisfaction to see himself abundantly surpassed by him.

The subjects in which he excelled, were fruit, flowers, vases of gold and silver richly embossed, musical instruments, Turkey carpets, and such like objects of still life. He studied nature minutely, and might justly be said rather to have embellished, than to have imitated nature; every thing that he painted being not only truly, but elegantly exact. A peculiar transparence of colouring distinguishes his pictures from those of most others, but particularly when he represents transparent bodies, such as crystal, glass, or gems; nor can a judicious eye consider the union, the harmony, or the freshness of his tints, without admiration.

Although subjects of the still life kind are not in so great request as they formerly have been, yet the genuine works of De Heem are so generally admired, that they are bought up at considerable prices, and are thought to deserve a place among the works of the greatest masters, even at this day. During his life, his paintings were sold for incredible sums, which rendered them scarce purchasable by any who had not immense fortunes; and by that means he was enabled to live in a degree of affluence proportionable to the excellence of his talents and his merit.

The true pictures of this master may be determined without much difficulty; for they are executed with astonishing neatness; with a free, broad, and a light touch; they are  
exquisitely

exquisitely finished, judiciously grouped, and admirably coloured; and those insects which are often interspersed among his fruits and flowers, afford an agreeable deception to the eye, and appear to be real. It was remarked of him, that his last pictures were rather more excellently finished than those of his early time; and perhaps no eminent painter hath been more injuriously treated than John de Heem, by having works ascribed to him, which are absolutely unworthy of him. His father David, and his son Cornelius, both painted the same subjects, but they were inferior to him in an extraordinary degree; yet their works are frequently passed on injudicious purchasers, as genuine pictures of that great man, though by a true connoisseur the difference is very easily perceptible.

He painted a garland of fruits and flowers for John Vander Meer, exceedingly delicate, for which the possessor refused two thousand guilders; and he presented it to King William III. who in return bestowed on Vander Meer an employment of considerable value, and carried the picture along with him to England.

#### CORNELIUS DE HEEM.

##### *Painted Fruit and Still Life.*

He was born at Utrecht, about the year 1623, the son and disciple of John David de Heem; and being very carefully instructed by his father, he became a good painter; delighted in the same subjects, composed, coloured, and penciled in the same style and manner, but never arrived at the excellence of his father, although he had in many respects abundance of merit. His principal power consisted in painting vases, carpets, and such objects of still life; which, from a similarity of colouring, disposition, and touch, are frequently taken for the work of David.

#### LUCAS DE HEERE.

##### *Painted Portrait and History.*

DIED 1584, AGED 50.

He was born at Ghent, in 1534, the son of John de Heere, the best statuary of his time; and Anne Smyters, who had the reputation of being a most surprising paintress of landscapes in miniature. Van Mander gives almost an incredible account of one performance of that female artist.

That writer says, she painted a landscape, representing a windmill with the sails bent; the miller appeared as if mounting the stairs, loaded with a sack; upon the terrace where the mill was fixed, was seen a cart and horse, and on the road several peasants. The whole was highly finished, and penciled with wonderful delicacy and neatness, and was also accurately distinct; yet the painting was so amazingly minute, that the surface of it might be covered with one grain of corn.

From such parents, De Heere had a fair prospect of gaining every necessary part of instruction; and having, under their direction, learned to design and handle the pencil



with ease and freedom, he was placed as a disciple with Francis Floris. With that master he improved so expeditiously, as to become in some respects his equal, but in composition and invention his superior.

On his quitting the school of Floris, he travelled to France, where he was employed for some years by the Queen Mother, in drawing designs for tapestry; and while he continued at Fontainebleau, he studied after the antique statues preserved in that palace, though he never made so happy a use of that study in his subsequent compositions, as might have been expected from his genius and talents. At his return to his native city, he painted a great number of portraits with applause; and he was remarkable for having so retentive a memory, that if he saw any person but once, he could paint his likeness as strong as if he had his model before his eyes.

On the shutters of the altar-piece in the church of St. Peter, at Ghent, he painted the Descent of the Holy Ghost on the Apostles, in which the draperies are extremely admired; and, in the church of St. John, he painted an altar-piece representing the Resurrection.

His manner was stiff, resembling that of his master; but in the colouring of the heads of his portraits, there appears a great deal of nature and clearness; and he is very commendable for his high finishing, as well as for giving a fullness to his draperies. This artist resided for several years in England, where many of his portraits of the Nobility, are still preserved, and they are very much esteemed.

#### DANIEL VAN HEIL.

##### *Painted Landscape, Frost, and Houses on Fire.*

He was born at Brussels, in 1604, and studied after nature. As a painter of landscapes he had a great reputation; but he discontinued that manner, being more pleased with subjects which excited pity and terror, such as conflagrations of cities, villages, or palaces; and those he represented with abundance of truth, and often with a terrible exactness.

The pictures of this master are very frequent, and some of them are extremely well coloured, and freely and firmly penciled. Among his capital performances are mentioned, the Destruction of Troy, the Burning of Sodom, and an excellent winter-piece, which is in the collection of Prince Charles of Lorraine. He had a light touch, a natural tone of colouring, and a very great variety in the scenes of his landscapes.

#### JOHN BAPTIST VAN HEIL.

##### *Painted History and Portrait.*

He was born at Brussels, in 1609, being the brother of Daniel and Leonard van Heil, and principally devoted himself to paint sacred and poetical subjects from history, which were much esteemed; though sometimes he painted portraits. His invention was fertile and lively; he had a good manner of penciling; and was accounted much superior to either of his brothers. According to De Bie, all those three artists were alive in 1661.

LEONARD

## LEONARD VAN HEIL.

*Painted Flowers and Insects.*

He also was born at Brussels, in 1603; and those objects which he chose to paint, were imitated from nature, and described with the utmost exactness. He generally painted in a small size, but in an exquisite manner, and with a neat and delicate pencil.

## THEODORE HELMBREKER.

*Painted History and Conversations.*

DIED 1694, AGED 70.

This painter was born at Haerlem, in 1624, and was a disciple of Peter Grebber; but, after the death of that master, he applied himself to the study of nature, and likewise to a careful observation of the works of the most famous artists. Having at last obtained as much improvement as he possibly could in his own country, he went to Venice, Rome, Naples, and Florence, and spent several years in Italy, where his works procured him universal admiration. After some years of absence, he returned to Haerlem; yet he could not be induced, by the most importunate solicitations of his friends, to continue there for any length of time; but went again to Rome, where he spent the principal part of the remainder of his life.

He had an excellent manner of painting; his invention was lively, his composition good; his figures were designed with taste and elegance; they had a fine expression, and good relief; his subjects were disposed with singular judgment; and his colouring was agreeable. His landscapes have abundance of truth, variety, and nature, producing a very striking effect; and whatever animals or figures he introduced, are finished with a delicate and free pencil, and a skilful management of the chiaro-scuro: so that the harmony, the variety, and the spirit of his compositions, afford the eye a singular degree of pleasure.

His extensive genius qualified him not only to compose historical sacred subjects, which he always painted with great success; but he had also a particular talent for painting conversations, fairs, beggars receiving alms, and the marching of troops; by which compositions he procured the approbation of the best judges. He sometimes painted in the style of Bamboccio, and was accounted not inferior to him; but the tints of his colouring were rather more clear, especially those of his latter time.

As he made Rome his residence for so many years, the Italians possess most of this master's performances; and value them so highly, as to retain them in their own country. For which reason, his works are very rarely to be met within any other part of Europe. He frequently painted in large; but his most applauded pictures are those of the smaller size.

At Rome, in the Jesuits church, is a noble landscape, in which is introduced the Temptation of Christ in the Desert. At Naples, in the refectory of the Jesuits college,



are three sacred subjects, admirably executed: Christ in the Garden, Christ carrying his Cross, and Christ crucified; and at Amsterdam, in the possession of Mr. Klock, is an incomparable picture, representing a convent, of which the architecture is entirely in the Italian taste, excellently designed, and highly finished; and before the building appear a great assemblage of men, women, and children, who are served with victuals by pilgrims. The whole is admirably handled, with good expression, with a free and neat pencil, and very agreeable colouring.

#### MATTHEW VAN HELMONT.

##### *Painted Markets and Fairs.*

He was born at Brussels; but he principally resided at Antwerp. It is not mentioned under what master he learned the art of painting; yet it is supposed that he travelled through Italy, by the taste observable in all his compositions. His usual subjects were markets, fairs, shops with fruits and vegetables, or elaboratories of chymists, in the Italian style; and his works were much prized by Lewis XIV. who enriched France with the paintings of many foreign artists, among which the works of this master held a considerable rank.

#### SEGRES JACQUES VAN HELMONT.

##### *Painted History.*

DIED 1726, AGED 43.

He was the son of Matthew van Helmont, born at Antwerp, in 1683, and from his birth was of a weak and tender constitution, which continued during his whole life. His father, who was a painter in great reputation, took unusual care to instruct him; and he had the satisfaction to see him possessed of great abilities, at an age when others only begin to learn. He had the misfortune to be deprived of his father, whilst he himself was very young; but, by that portion of knowledge which he had already acquired, and by the strength of his own genius, he was enabled to study nature, and also to improve himself by designing after noble models. The city of Brussels afforded him sufficient opportunities to exert his talents, and establish his reputation; for he was perpetually employed, and painted almost without intermission. But, by too close an application for one of so tender a frame, he shortened his days, and died when he had only arrived at his forty-third year.

His compositions were in the grand style; his colouring is true, his design correct; and among the Flemish artists, he is considered as a painter of distinction. The great altar-piece in the church of the Carmelites at Brussels, which is accounted a capital performance, was of Van Helmont's composition; and the subject of that painting is Elijah sacrificing before the Priests of Baal. A great number of his works are in the churches, convents, palaces, and public edifices of the Low Countries, of which they are allowed to be the principal ornaments.

## BARTHOLOMEW VANDER HELST.

*Painted Portrait and History.*

DIED 1670, AGED 57.

He was born at Haerlem, in 1613, and proved an excellent colourist and designer; so that, in Holland, he is accounted one of the best portrait-painters of his time. He sometimes employed his pencil on historical subjects; and the landscapes which he introduced in those compositions are always in a good taste, and designed with a great deal of truth and nature. But his chief merit consisted in portraits, which he designed in an agreeable style, with a light, free touch, and a mellow pencil; with broad draperies, and beautiful colouring. Many of his countrymen, out of a national partiality, do not hesitate to compare him even with Vandyck; but when the works of both are inspected by a judicious eye, they cannot certainly be admitted to stand in any degree of competition.

Several paintings of this master are to be seen at Amsterdam, which are exceedingly admired: one, that is his most capital performance, is in the Chamber of Justice in the Town-House of that city; it represents the principal officers of the Trained Bands as large as life. The carnations, the attitudes, the draperies, are finely designed and executed; the local colours are good, and the ornaments, with the vases of gold and silver, are delicately finished, and imitated to great perfection. Sir Godfrey Kneller was profuse in his commendation of that picture, and also in praising the abilities of the artist; and the judgment of so eminent a master in the same style, is a sufficient attestation of the merit of Vander Helst.

## MARTIN HEMSKERCK.

*Painted History.*

DIED 1574, AGED 76.

He was born at the village of Hemskerck, in 1498, and at first learned design from John Lucas; but afterwards became a disciple of John Schoreel. His beginnings were unpromising and heavy; yet, by the dint of uncommon industry and assiduity, he overcame every difficulty and discouragement, and obtained the character of being a very considerable master.

After he quitted the school of Schoreel, he imitated the manner of that painter entirely; and finished a picture for the chapel of the artists at Haerlem, representing St. Luke painting the portrait of the Virgin, which was so exactly in the style of Schoreel, that it seemed impossible to determine whether it had not really been executed by that master. However, although he had competent employment in his own country, to detain him there, yet he was eagerly desirous to see Rome; and having procured letters of recommendation, he travelled thither, and met with a very favourable and honourable reception. There he applied himself to study the antique, and the works of Michael Angelo Buonaroti, and copied many of the superb ruins in the environs of Rome, intending those designs for the ornament of his future compositions.

After



After an application of three years, he returned to his native country, and changed his manner of designing; though, by many able judges, his early manner after Schoreel was preferred to his latter, the muscular parts not being expressed so sharp in his first designs as they were afterwards. His invention was fruitful, which qualified him to paint all kinds of subjects; and his design, though dry, was easy and learned. His composition was good, and he was fond of introducing pieces of architecture in his back-grounds; but he wanted grace in the countenances of his figures, and in the airs of his heads; the muscles of the body were abundantly too hard and dry, especially in the naked; his figures are generally too long, his draperies heavy; and his works sufficiently prove, that he had very little or no knowledge of the chiaro-scuro.

EGBERT HEMSKERCK, called the Old.

*Painted Drolls and Conversations.*

It seems very extraordinary, that no circumstance relative to the time in which this great painter flourished, or to the school in which he was taught, should be taken notice of by any of the writers on the subject of painting; although, perhaps, through all Europe no painter is more universally known, and few had more admirers.

Undoubtedly the taste of his composition, compared with that of the Italian artists, is but low; yet it ought to be considered, that he took his subjects from nature; from persons of the meanest occupations, employed in the meanest offices, whose figure, dress, actions, or manners, could not furnish the imaginations with any idea of elegance; and that he studied no farther, than to express the variety of humours observable in the characters of that boorish class of people with whom he was most conversant.

To study nature in its undisguised appearances, and to trace every passion of the human mind, in the lineaments of the face, and in the attitudes of the body, seems to have been the utmost of his ambition; and for that purpose, he frequented all places of public resort, inns, taverns, gaming-houses, fairs, feasts, or merry-makings; and by that means acquired a surprising power of expressing every humorous incident that promoted his own mirth or amusement, or that might contribute to the mirth or amusement of others.

He designed and drew correctly, his colouring is extremely natural and transparent, and his pictures have a strong effect, from his accurate management of the chiaro-scuro. His touch is free, firm, and full of spirit, and his expression is admirable. Some of his pictures appear rather too dark, particularly in the back-grounds; though perhaps that defect might have been occasioned by the colours having changed from their original tint, or perhaps from the severe treatment of unskilful cleaners or varnishers. But his genuine works, when entire, and well preserved, have a clearness and force equal to any of the Flemish artists. The great reputation of Hemskerck hath excited so great a number of painters either to imitate his manner, or to copy his works, that abundance of pictures are sold for his real performances, which are a dishonour to his genius and his pencil.

The

The picture of a sick woman, at present in the possession of the author of this book, affords a manifest proof of the merit and excellence of Hemskerck. The patient is represented as in her bed-chamber, attended by a nurse-keeper, a boy apparently in great affliction, and a physician examining an urinal. The back-ground is clear, the perspective of the room and its furniture very exact; and the principal figure is unusually bright, to attract the attention of the spectator. On the right hand is the bed, at the side of which the woman is placed in an elbow-chair, resting her hands on the arms of it. Sickness and pain appear in the limbs, and the whole body expresses feebleness and lassitude. Her form is designed in a style superior to the Flemish taste; it is easy, elegant, and graceful, and she turns her eyes with a melancholy anxiety on the doctor, as if waiting for his opinion, and dreading it. The light is very judiciously thrown on the principal figures; and as to the shape, limbs, and attitude of the woman, they are worthy of any artist of the Roman school.

EGBERT HEMSKERCK, called the Young.

*Painted Drolls, Enchantments, and Devils.*

DIED 1704, AGED 59.

He was born at Haerlem, in 1645, and was a disciple of Peter Grebber; but he imitated the manner of Brouwer, and also of the Elder Hemskerck. He quitted his own country to settle at London, where, for a long time, his compositions were exceedingly esteemed, though now they are much sunk in their value.

He had abundance of humour, and a very lively and whimsical imagination, which caused him to delight in composing the most wild, fanciful, and uncommon subjects; such as the nocturnal intercourse of witches, devils, and spectres, temptations of St. Anthony, and enchantments; and those subjects he executed with a free pencil, and a spirited touch. His drawing was tolerably correct, and in some of his compositions extremely good; and his colouring was generally commendable, though sometimes it appears disagreeable by its foulness.

It was customary with him to introduce his own portrait among the drolls and conversations which he designed; and for that purpose he had always a small looking-glass placed near his easel.

HENRY HERREGOUTS, the Old.

*Painted History.*

He was born at Mechlin, about the year 1666, and learned the principles of his art in his native city; but he formed his style of painting from studying the works of the best masters, and improving his knowledge by an accurate study after nature.

In all his compositions he shewed a fertile invention, and a ready genius; his style of painting was grand, his design full of spirit, and his colouring agreeable. His figures



had expression and character, and his draperies were easy and natural; he painted with great freedom of pencil, and his touch was broad and firm. His general subjects were designed in a large size, and in some of his compositions the figures were abundantly larger than life. Frequently he was engaged to insert the figures in the landscapes of other artists, and particularly in many of the landscapes of John Asselyn.

Most of the churches at Antwerp and Bruges are adorned with the paintings of this master; but his most capital performance is in the parish church of St. Anne at Bruges; of which the subject is the Last Judgment; and the composition, as well as the execution, afford sufficient evidence of the merit of this master.

He had a son,

— HERREGOUTS, the Young.

Who, though a very considerable artist, was much inferior to his father. However, many of his paintings are in the churches at Bruges, and are greatly esteemed; one of which is in the church of the Bare-footed Carmelites, and represents the Presentation of Christ in the Temple.

WILLIAM DE HEUSCH.

*Painted Landscapes and Animals.*

He was born at Utrecht, in 1638, and learned the first rudiments of the art in his native city; but he went early to Rome, and placed himself as a disciple with John Both. As he had the advantage of such an instructor to direct him in his studies, he soon made a very great proficiency, and adhered to the beautiful manner of his master; not only in the tints of his colouring, but also in the handling, and in the agreeable choice of his subjects.

He designed entirely after nature, and sketched the views of the Rhine, and the Tiber, of Frascati, and Tivoli, from which he composed his landscapes; always representing such scenes and situations as were uncommonly striking or beautiful; so that his pictures were exceedingly admired in Rome, and bought at large prices. He enriched his landscapes with excellent figures and animals of different kinds, which were elegantly designed, and finished with neatness; and he generally chose for his subjects, huntings, harvest-time, or shepherds and villagers, employed in different occupations or amusements.

JACOB DE HEUSCH.

*Painted Landscape and Animals.*

DIED 1701, AGED 44.

This painter was nephew to William de Heusch, and was born at Utrecht, in 1657. He was carefully instructed by his uncle, and after he had practised for some years, approached

approached so near to the taste of design, the touch, and the colouring of his master, that there was scarce any perceptible difference in their works.

When he had for some time painted in that style, he went to Rome by the advice of his uncle; and there attended the academy, to improve himself in drawing and design, and distinguished himself above all the artists of his time. At his intervals of leisure, he studied the works of the great masters, examining their perfections and defects; but in his own judgment preferred Salvator Rosa to them all. He therefore fixed on him for his model, particularly in his small figures; and to impress on his mind strong ideas of that master's manner of design, he viewed every scene around Rome, and its neighbouring villages, which could furnish him with a sufficient variety.

At last he surpassed his uncle, and his works were bought eagerly by persons of the best taste in Rome and Venice; which enabled him to live in a splendid condition, while his amiable personal qualifications procured him respect and esteem. His landscapes are true representations of beautiful and elegant nature; the sites are agreeably chosen; the grounds and trees well coloured, and touched with freedom; and the figures, sheep, oxen, and other animals, designed with abundance of truth, correctness, and spirit.

#### ABRAHAM DE HEUSCH.

*Painted Plants and Insects.*

He was born at Utrecht, about the year 1650, and learned the art of painting from Christian Striep. His favourite subjects were plants, and herbs of different kinds, insects, serpents, and poisonous reptiles; all which he copied from nature, with very singular neatness and truth. It was impossible to behold such exactness of imitation, and such exquisite finishing as he bestowed on his pictures, without being astonished at his patience, as well as the skill he shewed in the disposition of his objects. Not many of the works of this master are to be seen, as he spent a great deal of time in giving them as much perfection as he could, and as he quitted painting for a commission in the navy.

#### JOHN VANDER HEYDEN.

*Painted Landscape, Palaces, and Buildings, ancient and modern.*

DIED 1712, AGED 75.

This extraordinary artist was born at Gorcum, in 1637, and derived his early knowledge of painting from a painter on glass, of no great note; but his genius enabled him to improve by studying after nature; and his taste directed him to the choice of such subjects as are very rarely seen in so great perfection, as they have been represented by his pencil. He painted churches, temples, palaces, views of cities, and country-houses; which he designed with all imaginable precision after nature, and added new beauties to them, by the landscapes, the trees, and lovely distances, which he introduced with great propriety and judgment.



His pictures are finished with inexpressible neatness, and amazing patience; and he had one particularity, which can scarcely be found in any other master, which was, that he painted his buildings so minutely exact, as to admit of counting even the stones or bricks employed in their construction. Yet the objects in his pictures form admirable masses of light and shadow; the *chiaro-scuro* is well understood; the perspective excellent; and the union and harmony are not injured, by the surprising care and delicacy of the handling.

Several masters have finished their works as highly as Vander Heyden; but few of them have possessed the art of uniting mellowness with high finishing. Nothing appears laboured or servile; nothing hard, stiff, or dry; but the more minutely and critically we examine his paintings, we cannot avoid being the more astonished to observe the taste and conduct visible through the whole.

Among other considerable buildings, he painted the view of the Royal Exchange and Monument at London, of the Town-house at Amsterdam; the views of Rome, Cologne, and Delft, and many churches and palaces, which are filled with a multitude of figures, all busy and in motion, and very judiciously disposed: and all those figures being painted by Adrian Vandervelde (till 1672, in which year Adrian died), they add still a greater degree of value to the pictures of this master.

It is recorded of Vander Heyden, that his penciling was so wonderfully nice, as to enable him to paint the picture of a Bible lying open, only of the size of a man's palm, in which the writing was exceedingly small, and yet so clear in the character, that every letter was distinctly legible.

#### NICHOLAS HILLIARD.

*Painted Portraits in Miniature.*

DIED 1619; AGED 72.

He was the son of Nicholas Hilliard of Exeter, born in that city in 1547; and for want of a proper instructor, he studied the works of Hans Holbein, which to him seemed preferable to all others. But although he copied the neatness of his model, he was incapable of acquiring the force and nature which that great master impressed on all his smaller performances. He could never arrive at any strength of colouring; his carnations were always pale, and void of any variety of tints; yet his penciling was exceedingly neat, the jewels and ornaments of his portraits were expressed with lines incredibly slender, and even the hairs of the head and of the beard were almost distinctly to be counted. He was exact in describing the dress of the times, but he rarely attempted more than a head; and yet his works were much admired and highly prized. He painted the portrait of the Queen of Scots, which gained him universal applause; and Queen Elizabeth honoured him so far as to sit to him for her portrait several times.

One of his most capital limnings was a whole length of that Queen in her robes, sitting on her throne; and two other pictures are mentioned in very high terms of commendation, the one being the portrait of his father, the other a portrait of himself.

LAWRENCE

## LAWRENCE DE LA HIRE.

*Painted Landscape and History.*

DIED 1656, AGED 50.

He was born at Paris, in 1606, and devoted to the profession by his father, who was a painter in some degree of credit. He was the only artist of his time in France, who did not endeavour to imitate the manner of Vouet; though that which he assumed was not at all superior, and he continued a mannerist. His taste was but indifferent; and if it was more natural and finished than that of Vouet, yet it was not agreeable.

His landscapes were undoubtedly the most pleasing part of his works, for he finished them with great care; but his figures, either in historical subjects, or in landscape, were not to be commended; being not truly natural, either in the airs of the heads, the contours of the limbs and bodies, or in the fingers, which were too long, and too much contorted. The keeping (as it is termed) in his pictures was exceedingly faulty, from an improper and injudicious use of the aerial perspective; for, instead of making his objects apparently die away perspectively, his distances were involved in a confused mistiness, which was extremely disagreeable; and his figures, in proportion as they receded from the base line, were clouded and indistinct. That defect rendered the works of this master generally less estimable, though they are still commended by many of his own countrymen.

## PHILIP DE LA HIRE.

*Painted Landscapes and Conversations.*

DIED 1719, AGED 42.

He was born at Paris, in 1677; and it is uncertain under what master he studied the art of painting, but he chose to imitate the style of composition, and the manner of Watteau. He painted the same kind of subjects with great success, and some of his pictures are accounted to have a good degree of merit.

## MINDERHOUT HOBBIEMA.

*Painted Landscape.*

This eminent painter is supposed to be born about the year 1611, at Antwerp; but the master from whom he received his instruction is not known. He studied entirely after nature, sketching every scene that afforded him pleasure, and his choice was exceedingly picturesque. His grounds are always agreeably broken, and he was particularly fond of describing slopes diversified with shrubs, plants, or trees, which conducted the eye to some building, ruin, grove, or piece of water, and frequently to a delicate remote distance; every object perspectively contributing to delude our observation to that point.

The



The forms of his trees are not unlike Ruysdael and Dekker; and in all his pictures he shews an admirable knowledge of the chiaro-scuro. His colouring is extremely good, and his skies evidently shew that he made nature his principal director, by the shape and disposition of his clouds, as also by those peculiar tints, by which he expressed the rising and setting of the sun, the morning and evening. His touch is light, free, and firm; and his paintings have a very striking effect, by the happy distribution of his light and shadow. The figures which he himself designed are but indifferent, which was a defect imputable to Claude Lorraine and Gaspar Poussin, as well as to Hobbima; but the latter, conscious of his inability in that respect, admitted but few figures into his designs, and those he usually placed somewhat removed from the immediate view, at a prudent distance from the front line. However, most of his pictures were supplied with figures by Ostade, Teniers, and other very famous masters, which must always give them a great additional value.

The works of Hobbima are now exceedingly scarce, and industriously sought for; and his paintings were so highly prized a very few years ago in London, that one of them was sold for above an hundred pounds; and it is probable, the works of this celebrated artist are as estimable at this day. Not many of his pictures have appeared in this kingdom, although he has often been dishonoured, by having many mean performances ascribed to him. But one of the most genuine landscapes of Hobbima, perfectly well preserved, is in the possession of Thomas Cobbe, Esq. in Dublin, which has been often examined with singular pleasure; and on the picture is inscribed, *Minderhout Hobbima, 1663.*

#### JOHN VAN HOECK, or HOUK.

##### *Painted History and Portrait.*

DIED 1650, AGED 50.

He was born, according to Descamps, about the year 1600; but according to the Chronological Tables, the year of his birth is erroneously fixed in 1578. His native city was Antwerp, and his early time of life was cultivated with extraordinary care by his parents, who had him instructed in the sciences and polite literature, before his genius determined him to choose painting for his profession. He was then placed under the direction of Rubens, whose education had been formed in the same manner, and a similarity of disposition established a reciprocal affection between them.

When he had continued in the school of Rubens, till he distinguished himself as an able artist; to acquire still greater improvement, he visited Rome, and resided there for some years, studying after the best models. His merit soon procured him the favour of the prime Nobility and Cardinals; and his works were admired not only in Rome, but in other parts of Italy through which he travelled. At the solicitation of the Emperor Ferdinand II. he went to Vienna; where he had an opportunity to exert his talents, by

painting the portraits of the Imperial family, and also by adorning the churches, convents, and cabinets of the Nobility, with a variety of excellent compositions. He continued in Germany till the Arch-Duke Leopold took him in his retinue to Flanders, having before honoured him with the title of his principal painter; but he died in his own country, universally regretted and esteemed. The portraits which he painted were remarkable for their resemblance, and are accounted to be not much inferior to Vandyck. His composition was good, his manner of designing ingenious; his colouring strong, clear, and natural; and his pencil, though delicate, was yet equal to the grandest works in which he was employed.

The portraits of the Arch-Duke Albert and Isabella, which are in the cabinet of Prince Charles of Lorraine, at Brussels, will always be acknowledged as a competent proof of his merit in that style; and the altar-piece which is preserved in the church of Notre Dame at Mechlin, representing a Dead Christ, with the figures of the Virgin, St. John, and Mary Magdalen, beautifully executed, sufficiently evidences the strength of his genius for historical compositions.

#### ROBERT VAN HOECK.

##### *Painted Battles, Encampments, and Skirmishings of Armies.*

He was born at Antwerp, in 1609, and became an artist of very uncommon distinction, favoured in the highest degree by the King of Spain, and by that Monarch appointed Comptroller of the Fortifications throughout all Flanders.

The pictures which he painted were generally of a small size, with abundance of figures; and he particularly excelled in those subjects which admitted of introducing the greatest number of them, such as battles, plundering of villages, marchings of armies, or encampments.

His works are truly estimable: his design was exceedingly correct, his touch had unusual neatness, and his colouring was delicate. In all his compositions he designed an inconceivable multitude of figures, in a small compass; so that it seemed difficult even to the eye to observe the variety, though every figure, when nicely examined, appeared distinct, and correctly designed.

#### GERARD HOET.

##### *Painted History and Landscape.*

DIED 1733, AGED 85.

He was born at Bommel, in 1648, and was a disciple of Warnard van Ryssen, an excellent painter, who had been bred in the school of Poelemburg; but his genius soon exerted itself in such a manner, that he was enabled to proceed happily in his profession, without being indebted to any instructor.

When he commenced artist, he was at first invited to Cleve, where his paintings procured him very great credit; but he was afterwards prevailed on to visit France: yet  
in



in that kingdom he had not the good fortune to meet with encouragement, in any degree proportioned to his merit; and therefore he turned his attention to England, whither he certainly would have directed his course; had he not been dissuaded by Vofterman, who at that time was preparing to leave the Court of London. At last he settled at Utrecht, and in that city and its neighbourhood found a sufficient number of admirers and friends who constantly employed his pencil; and afforded him continual opportunities to display his abilities, in executing several grand and beautiful designs for ceilings, salons, and superb apartments, and also in finishing a great number of easel pictures for their cabinets.

The reputation of Hoet, for knowledge and skill in his profession, was so universally established at Utrecht, that he was appointed director of an academy for drawing and painting, which he conducted with great honour to himself, and remarkable advantage to his pupils. He had a lively imagination, a very ready invention, and a fine genius for composition; as also a nice adherence to the costume. His manner of painting was clean and neat, and he was thoroughly master of the true principles of the *chiaro-scuro*. His figures in general are designed with elegance, and drawn with correctness; his colouring is lively, natural, and full of harmony, from the judicious opposition of his light and shadow; his touch is light and firm, and his pictures have a great deal of transparence. His small easel paintings are exceedingly delicate in the touch, and the finishing; and yet his larger works are always penciled with a freedom that is suitable to those grander compositions.

Many capital pictures of this master are in the palace of Slangenbergh; and his eminent talents may be seen in the grand stair-case at Voorst, the seat of the Earl of Albemarle. In Holland, and also in our kingdoms, several charming pictures of Hoet are preserved; some of them in the manner of Poelemburg, and others in the style of Carel du Jardin.

### JOHN, or HANS HOLBEIN.

*Painted Portrait and History.*

DIED 1554, AGED 56.

This admirable painter was born at Basle, in 1498, and instructed in the art by his father John Holbein. In the early part of life he pursued his studies with incessant assiduity; and being possessed of an elevated genius, his progress was exceedingly rapid; so that he soon became far superior to his instructor. He excelled all his contemporaries in portrait; and in that style arrived at so high a degree of perfection, that Zuccherro, who certainly was well qualified to judge of his merit, did not hesitate to compare his portraits with those of Raphael and Titian.

He painted equally well in oil, water-colours, and distemper, in large and in miniature; but he had never practised the art of painting in miniature, till he resided in England, and learned it from Lucas Cornelii; though he afterwards carried it to its highest perfection. His paintings of that kind have all the force of oil colours, and are finished with the utmost delicacy. In general he painted on a green ground, but in his small pictures frequently he painted on a blue.

The

The invention of Holbein was surprisingly fruitful, and often poetical; his execution was remarkably quick, and his application indefatigable. His pencil was exceedingly delicate; his colouring had a wonderful degree of force; he finished his pictures with exquisite neatness; and his carnations were life itself. His genuine works are always distinguishable by the true, round, lively imitation of flesh, visible in all his portraits, and also by the amazing delicacy of his finishing.

He visited London at the request of Erasmus, who recommended him to Sir Thomas More; and Sir Thomas immediately employed him, shewed him every mark of respect and real friendship, entertained him at his own table, allowed him an apartment in his house, and detained him for three years. In which time he painted the portraits of his patron, and all the family of Sir Thomas; as also several portraits of his relations and friends, which were hung up in a grand hall. As soon as King Henry VIII. beheld those performances, he was so struck with their beauty, their life, and admirable likeness, that he took Holbein into his service, and favoured him highly as long as he lived.

It is observed by most authors, that Holbein always painted with his left hand; though one modern writer objects against that tradition, (what he considers as a proof) that in a portrait of Holbein painted by himself, which was in the Arundelian collection, he is represented holding the pencil in the right hand. But, with great deference to the opinion of that ingenious connoisseur, that evidence cannot be sufficient to set aside so general a testimony of the most authentic writers on this subject; because, although habit and practice might enable him to handle the pencil familiarly with his left hand, yet, as it is so unusual, it must have had but an unseemly and awkward appearance in a picture; which probably might have been his real inducement for representing himself without such a particularity. Besides, the writer of Holbein's life, at the end of the treatise by De Piles, mentions a print by Hollar, still extant, which describes Holbein drawing with his left hand. Nor is it so extraordinary or incredible a circumstance; for other artists, mentioned in this volume, are remarked for the very same habit; particularly Mozzo of Antwerp, who worked with the left; and Amico Aspertino, as well as Ludovico Cangiagio, who worked equally well with both hands.

The genius and excellence of this master were sufficiently shewn in the historical style, by two celebrated compositions which he painted in the hall of the Steel-yard Company; and they were universally admired for the richness of the colouring, as also for the strong character in the figures through the whole. Zuccherro, on seeing those pictures, expressed the highest esteem for Holbein, and even copied them in Indian ink.

Abbé du Bos observes, that the altar-piece at Basle, painted by Holbein, may be compared with the best productions of Raphael's disciples for composition, and preferred to them with respect to colouring; that he shews a greater degree of knowledge of the chiaro-scuro, and particular incidents of light that are truly marvellous. That observation of Du Bos may perhaps be considered by some judicious readers as a just description of the perfections of Holbein; and to others of equal taste and judgment, it may appear as an



encomium a little too high stretched. Holbein undoubtedly had many excellencies, which procured him, very deservedly, the admiration of all Europe; but to equal him in portrait with Raphael and Titian, as Zuccherò did, or to place him on an equality with the best of Raphael's disciples in composition, as Abbé du Bos has done, seems to be not altogether justifiable; for, notwithstanding the abundant merit of this master in many respects, it cannot be denied that the German *gout* predominates through most, if not all of his compositions.

It is indeed to be lamented, that such a number of pictures are positively asserted to be of the hand of Holbein, which are a dishonour to his pencil; but any judicious person, who hath observed one genuine picture, will not easily be imposed on.

In the Florentine collection are the portraits of Holbein, Luther, Sir Thomas More, and Richard Southwell, all painted by this master; and in the cabinet of the King of France, beside several portraits, there is an historical subject by Holbein, representing the Sacrifice of Abraham, which is accounted a fine performance.

#### CORNELIUS HOLSTEIN.

##### *Painted History.*

He was born at Haerlem, in 1653, the son and also the disciple of Peter Holstein, a painter on glass, by whose careful instruction he became an artist of considerable eminence.

Among many applauded pictures of this master, Houbraken mentions one which he had the opportunity of examining; it represented the Triumph of Bacchus; and several naked figures, particularly of boys, were introduced in the design. He describes it as being well composed, correctly drawn, and pleasingly coloured; and although a large sum had been paid for it, yet even that large sum seemed to be far short of its value. He also mentions the ceiling of the Treasury at Amsterdam, as being exceedingly well designed and executed.

#### GILLES HONDEKOETER.

##### *Painted Landscapes, and Live Fowl.*

He was born at Utrecht, in 1583, and imitated the style of composition, and the manner of colouring, of Roland Savery, and David Vinckenbooms. He studied after nature those views which he intended for his landscapes, and in general made an agreeable choice. The forms and leafing of his trees are more in the taste of Vinckenbooms than Savery; but they are well handled, and firmly penciled, though sometimes perhaps they are a little too brown, or too yellow.

He painted different kinds of fowls with singular truth and exactness, and frequently filled his small landscapes with no other objects; but those he finished highly, and with great transference of colouring.

GYSBRCHTE

## GYSBRECHT HONDEKOETER.

*Painted Fowls.*

He was born at Utrecht, in 1613, the son of Gilles Hondekoeter, from whom he learned design and colouring. The subjects he painted were, cocks, hens, ducks, and other domestic fowls, which he described in a lively and strong manner, giving his objects agreeable attitudes, and colouring them exactly after nature. The works of this master are very often injudiciously ascribed to his son, although the paintings of Gysbrecht are in every respect abundantly inferior to those of Melchior Hondekoeter.

## MELCHIER HONDEKOETER.

*Painted Fowls.*

DIED 1695, AGED 59.

He was the son of Gysbrecht Hondekoeter, born at Utrecht, in 1636, and from his infancy was carefully trained up to the profession by his father. He chose the same subjects; but, in his manner of painting them, he surpassed not only his master, but even the best of his cotemporaries, in a very high degree. Till he was seventeen years of age he practised under the direction of Gysbrecht, and accustomed himself to paint several sorts of birds; but particularly he was pleased to represent cocks, hens, ducks, chickens, and peacocks, which he described in an elegant variety of actions and attitudes.

After the death of his father, which happened in 1653, he received some instructions from his uncle John Baptist Weenix; but his principal and best instructor was nature, which he studied with intense application, and that enabled him to give to every animal he painted such truth, such a degree of force, expression, and life, as seemed to equal nature itself; nor did any artist take more pains to study every point that might conduce to the perfection of his art. His pencil was wonderfully neat and delicate; his touch light, his colouring exceedingly natural, lively, and remarkably transparent; and the feathers of his fowls were expressed with such a swelling softness, as might readily and agreeably deceive the eye of any spectator.

It is reported, that he had trained up a cock to stand in any attitude he wanted to describe, and that it was his custom to place that creature near his easel; so that, at the motion of his hand, the bird would fix itself in the proper posture, and would continue in that particular position, without the smallest perceptible alteration, for several hours at a time.

The landscapes which he introduces as the back grounds of his pictures, are adapted with peculiar judgment and skill, and admirably finished; they harmonise with his subject, and always increase the force and the beauty of his principal objects. His touch was very singular in imitating the natural plumage of the fowls he painted; which not only produced a charming effect, but also may prove serviceable to an intelligent observer,



to assist him in determining which are the genuine pictures of this master, and which are impositions. The works of Hondekoeter are justly in very great request and estimation, and they generally afford a large price, almost in proportion to their value.

#### ABRAHAM HONDIUS.

*Painted Landscapes, Animals, Huntings, and Conversations.*

DIED 1691, AGED 53.

This painter, who is well known in our kingdoms, was born at Rotterdam, in 1638, according to the most authentic writers, though Descamps fixes his birth in 1650, twelve years later. He appears to have been an universal master, painting, with equal readiness, landscapes, animals of all kinds, particularly dogs, huntings of wild animals, boars, deer, wolves, and foxes, as also conversations and fowls; but his favourite subjects were huntings.

His manner seems peculiar to himself; it was bold and free; and, except Rubens and Snyders, few masters have painted animals in a greater style, or with more spirit. There is certainly a great deal of fire in his compositions; but his colouring is often extravagant, and his drawing extremely incorrect. In general his penciling was harsh, and he delighted in a fiery tint; yet some of his small pictures are very neatly finished. There is a great inequality as to the merit of the works of Hondius, some of them being in every respect abundantly superior to others; but there is scarce any master whose compositions are so easily distinguishable as those of Hondius, by certain particularities in his touch, his taste of design, and his colouring.

Several of his pictures of dogs are much esteemed; and one especially is mentioned, in which he represented thirty different species of those animals, all being well designed, and every distinct animal being characterised with some peculiar air, action, expression, or attitude. As he was exceedingly harassed and tormented with the gout, the works of his latter time are more negligently executed than those which he finished in his prime; and, therefore, they very much contribute to lessen the reputation he had acquired by some of his more studied and better-finished performances.

His most capital picture is the burning of Troy, in which there are a variety of figures, many of them well designed, and disposed with judgment. Houbraken also mentions a candle-light of this master's hand, in which appeared a fine opposition of light and shadow, and the figures were extremely well designed and well coloured.

#### GERARD HONTHORST.

*Painted History, Portrait, and Candle-light Pieces.*

DIED 1660, AGED 68.

He was born at Utrecht, in 1592, and was placed as a disciple with Abraham Bloemart; but when he quitted that master, he travelled to Rome, and proceeded so happily in his studies,

studies as to be accounted one of the best artists of his time. He continued at Rome for several years, being employed there by persons of the first rank, and particularly by Prince Justiniani, for whom he performed many considerable works.

His particular excellence was shown in his night-pieces, representing figures by candle-light, which usually were as large as life. Even Rubens professed himself an admirer of his paintings in that style; and Sandrart highly commends a picture of the Decollation of St. John by torch-light, which he saw at Rome, in the church of Madonna della Scala. He also mentions another in the Justiniani gallery, of which the subject is, Christ brought bound before Pilate, in a white robe; and in that composition, the light proceeding from the flambeau and torches produced so uncommon a lustre, and so bold an effect, that no preceding artist had performed any thing in that style that could be compared with it. Sandrart also observes, that Honthorst was as much distinguished, while he resided at Rome, for his night-pieces in large, as Elsheimer was for his manner of designing the same subjects in small.

Soon after his returning to his own country he visited London, and obtained the favour of King Charles I. by several grand performances and portraits; especially by one allegorical picture, in which he represented the portraits of the King and Queen, in the characters of two deities, and the portrait of the Duke of Buckingham in the character of Mercury, introducing the liberal arts to that monarch and his consort. For that composition, which was well drawn and extremely well coloured, the King presented him with three thousand florins, a service of plate for twelve persons, and a beautiful horse; and he had afterwards the honour to instruct the Queen of Bohemia, and the Princesses her children, in drawing.

His pencil is free and firm, and his colouring hath a great deal of force, although it often is not pleasing, by a predominancy of the yellow and brown tints; yet undoubtedly Honthorst would have been an excellent painter, if he had known how to give more grace, and more correctness to his figures.

At his return from London to Holland, he adorned the pleasure-houses of the Prince of Orange with many poetical subjects, which he executed in fresco as well as in oil; but he principally was employed in painting portraits, which are described as having good expression, and extraordinary life and force, by their broad masses of light being contrasted by strong shadows.

#### WILLIAM HONTHORST.

*Painted History and Portrait.*

DIED 1683, AGED 79.

This painter, who was brother to Gerard Honthorst, was born at Utrecht in 1604, and learned the art of painting from Abraham Bloemart. The portraits which he painted were very much esteemed, and in reality those were his most commendable performances; for the historical subjects of his hand, which generally were painted in a large size, are in no degree equal to those of Gerard, either in respect of the composition, the handling, or the colour, although they are frequently sold for the works of that master.



## PETER DE HOOGE.

*Painted Conversations.*

BORN ABOUT THE YEAR 1643.

Neither the native city, nor the master of this painter, are ascertained by any of the writers on this subject; but, by his manner of painting, Descamps accounts him to have been one of the best disciples of Berchem. However, he seemed to admire and imitate the manner of Mieris, Metz, and Slingsland, although, in the finishing of his pictures he did not arrive at the perfection of those great artists.

The heads and hands of his figures have sometimes a degree of force, scarce unworthy of being compared to Vandyck; but his touch is more broad and free than either Metz or Mieris, and he falls far short of their exquisite neatness. His pencil is light and firm; his design correct and in a good taste, as if he had been instructed in some celebrated school. His usual subjects are conversations, in which the draperies of his figures are taken from the modes of the times; and as to his colouring, it is extremely good, natural, and strong.

## DIRK, or THEODORE VAN HOOGESTRAETEN.

*Painted Landscapes and Still Life.*

DIED 1640, AGED 44.

He was born at Antwerp, in 1596, and at first was bred to the goldsmith's business and engraving; but having by accident gained the friendship of some Flemish painters, who instructed him in the rudiments of the art, he very soon became such an extraordinary proficient, that he quitted his original profession, and devoted himself entirely to painting.

He acquired a free manner of handling, and designed his subjects in a good taste, distinguishing himself above many of those artists who had from their infancy been regularly trained to the profession; and as he made it his constant practice to study after nature, the scenes of his landscapes, and all the objects he chose to paint, were represented with great truth and exactness.

## SAMUEL VAN HOOGESTRAETEN.

*Painted Portrait, History, Landscapes, Statues, and Perspective.*

DIED 1678, AGED 51.

He was born at Dort, in 1627, and learned the first principles of the art from his father Theodore van Hoogestraeten, who took all possible care of his education; and when by study and practice he seemed qualified for greater improvement, he was placed as a disciple with Rembrandt. For some time he retained the manner of that master, particularly

cularly in his portraits, and painted with success; but he disused it gradually, and adopted another from which he never afterwards departed.

He had a spirit so emulous, that in whatsoever subjects he saw others excel, he was solicitous to imitate them, and felt an ambition to arrive at an equal degree of eminence in every particular branch; whether it was landscape, animals, architecture, calms at sea, storms, fruit, or flowers; and each of those subjects he painted agreeably. He was employed by the Emperor at Vienna, to whom he presented three pictures of his own painting; one, a portrait; another, Christ crowned with Thorns; and the third, a piece of still life, highly finished; with which that Monarch seemed to be exceedingly pleased; and he honoured the artist with a chain of gold, and a medal.

From Germany he visited Rome, with a desire of improvement; and, after some time spent in contemplating the curiosities of that city, he went to England, where he received so much encouragement and kindness, as enabled him, in a few years, to return to his own country extremely enriched, as most foreigners do who visit that land of liberality and munificence, if they have merit in any profession. His portraits were remarkable for good handling, for an agreeable likeness, and a good tone of colouring, as well as for retaining their original strength and lustre for a long time. The historical pictures of his hand are well designed; but the colour of his draperies does not please the judicious; and it must be confessed, that there is somewhat dry and stiff in his manner.

#### JOHN HOOGZAAT.

*Painted History.*

DIED 1712, AGED 58.

He was born at Amsterdam, in 1654, was placed as a disciple with Gerard Lairesse, and accounted one of the best of those artists who were formed in that school. Lairesse was always profuse in his praise, and recommended him to the favour of the principal Nobility, who soon afforded him opportunities of establishing his reputation.

He was equally qualified to paint in large or in small; and in all his works shewed a good genius, a great deal of spirit, and a masterly execution. King William III. esteemed him highly, and employed him to adorn several apartments in his palace at Loo.

#### JOHN HOSKINS.

*Painted Portrait.*

DIED 1664.

He was taught to paint portraits in oil, when he first applied himself to study the art of painting, and followed that manner for some years; but afterwards he practised miniature, and in that way exceeded any of his performances in oil. King Charles, the Queen, and many of the Nobility, sat to him; and he had the satisfaction to form two distinguished disciples, Alexander and Samuel Cooper, the latter of whom proved far superior to his master, and extended his reputation through all Europe.



In the heads painted by Hoskins there is a great character of nature and truth; but the carnations want variety of tints, and appear too much of a brick-colour. However, Mr. Walpole (who is a very competent judge) mentions one work of Hoskins which, he says, may be accounted perfect; it is a portrait of a man, rather young, in which he thinks the colouring equal to Oliver, and the hair is touched with exquisite freedom. It is in the possession of Mr. Fanshaw.

### CORNELIUS HOUSEMAN, or HUYSMAN.

*Painted Landscapes and Animals.*

DIED 1727, AGED 79.

He was born at Antwerp, in 1648; but lived mostly at Mechlin, and for that reason he is distinguished by the appellation of Houseman of Mechlin. He was son of an eminent architect; and being deprived of his parents while he was very young, his uncle, who took care of his education, placed him with Gaspar de Witt, from whom he learned to paint landscapes; though he was principally indebted to the study of nature for his taste of design. But, while he was under the direction of that master, happening accidentally to see some of the works of Artois, they affected him to such a degree, that he went directly to Brussels in search of that painter, and became his disciple.

No sooner had he commenced artist, than he attracted the eyes, the attention, and the approbation of the best judges; and particularly of the celebrated Vander Meulen, who was at that time on his journey through Flanders. That great artist, to shew how highly he esteemed the merit of Houseman, offered him a considerable pension, and every encouragement, to engage him in the service of the French King. But, as his abilities were well known in Mechlin, and through all the Low Countries, which furnished him with sufficient employment at home, he politely declined all those generous offers, and lived entirely at Mechlin.

For some years he retained the manner of his master Artois, in all his compositions, and with great success; but afterwards he formed a manner peculiar to himself, that was much superior. Houseman is considered as one of the best among the Flemish painters of landscape: his style is extremely in the taste of the Italian school; his colouring is bold, and his touch free and excellent; and, in most of his pictures, he is fond of introducing a strong, warm mass of light, breaking on some part of his fore-ground, which is usually much enriched with plants and herbage. He always painted the figures and animals in his own landscapes, and designed them well; and frequently he was employed by other artists, to adorn their landscapes with cattle and figures, Minderhout, Achtschellings, and Artois, being of the number.

He also painted the landscapes in the back-grounds of historical pictures, for other artists of considerable eminence.

In all his compositions he produced a fine effect, by the opposition of his lights and shadows, judiciously contrived; and he had a remarkable happiness in representing the hilly

hilly grounds, or distant mountains. His buildings, trees, and skies, are all copied from nature, and they must always afford pleasure, as they have abundance of truth, and excellent penciling.

JAMES HOUSEMAN, or HUYSMAN.

*Painted History and Portrait.*

DIED 1696, AGED 40.

He was born at Antwerp, in 1656, and studied under Backereel, who had been a disciple of Rubens, and afterwards became a competitor with Vandyck. But Backereel being persecuted by the Jesuits, on account of some satirical verses which he had written against them, and obliged to fly from his country, Houseman, left destitute, went to England, and painted both history and portrait successfully, being accounted to rival Sir Peter Lely in the latter. Several of his works are still to be seen, which are as highly finished, and coloured with as much force as any of Sir Peter's.

In his own judgment he preferred the portrait which he painted of Queen Catherine, to all his other performances; but certainly the most capital work of this master was over the altar of the Queen's chapel, at St. James's; and some Cupids, of his painting, have been justly and extremely admired.

JOHN RUDOLPH HUBER.

*Painted Portrait and History.*

DIED 1748, AGED 80.

He was born at Basle, in Switzerland, in 1668, and learned the rudiments of the art from Gaspar Meyer, an indifferent painter; but in a short time he surpassed his instructor, and placed himself as a disciple with Joseph Werner, where he changed his early manner; and by studying after some good casts taken from antique statues, he proved a very good designer. At the age of nineteen he went to Italy, and stopped first at Mantua, where he studied the works of Julio Romano, and copied them carefully before he visited any other cities of Italy. At Verona and Venice he particularly studied Titian, and was so indefatigable, that he was considered as a pattern to those of his own profession.

While he resided at Venice, he was exceedingly caressed by Tempesta, and painted the figures in the landscapes of that eminent master, as long as he continued in that city. He also copied many of the works of Bassan, Titian, Tintoretto, and Paolo Veronese, during three years which he spent with Tempesta; and likewise critically observed what peculiarity of taste, colouring, or pencil, constituted the excellence of each. From Venice he visited Rome, where he found new opportunities of improving, by the amazing productions of Raphael, Guido, and the Caracci; and what still added to his

S s

advantage



advantage was, that he obtained the friendship of Carlo Maratti. That great master appeared pleased with Huber's manner of colouring and design; he took delight to promote his knowledge, and assisted him freely with his advice and instruction on every occasion. But having observed him to be very much inclined to paint portraits in miniature, he took pains to dissuade him from it; and wished him to reserve himself for works of a nobler character.

After a residence of six years at Rome, which he spent in designing the antiques, attending the academy, and pursuing his studies day and night with unwearied diligence, he returned to his native city, where his merit soon procured him every mark of distinction. His first remarkable work was a family-piece for the Marquis of Baden-Dourlach, of a very large size; by which he gained the greatest applause, and his reputation was spread through all Germany. He was also employed by the Duke of Wirtemberg, who appointed Huber his principal painter, and gave him sufficient opportunity to exert his genius in historical compositions for the ceilings and walls of his grand apartments; nor was there a Prince in Germany who did not seem solicitous to possess some of Huber's performances.

It is remarked of him, that he painted three thousand and sixty-five portraits, besides a great number of historical pictures, all of them finished by his own hand, unassisted by any other artist; and, by way of distinction, he was commonly called the Tintoret of Switzerland. The colouring of this master is bold and strong, his touch light, and he shewed great freedom and readiness of hand in all his best works. Yet it ought to be observed that, among the paintings of Huber, there are several of a very inferior degree of merit; which probably might have been occasioned by the prodigious number of paintings in which he was engaged, and his unwillingness to disoblige by a refusal; therefore, his character is drawn only from those works which he finished with a proper degree of attention and care. He designed correctly, having acquired that habit by his studies at Rome, and his observation of nature; and though he lived to the age of fourscore, yet the vigour of his genius subsisted to the last year of his life.

LUCAS HUGENSE. Vid. LUCAS VAN LEYDEN.

JOHN VAN HUGTENBURGH.

*Painted Battles, Encampments, and Huntings.*

\* DIED 1733, AGED 87.

This eminent master was born at Haerlem, in 1646; and it is asserted by some writers, that he received his first instruction from his father, who was an artist in good esteem. But it

\* There appears a considerable difference among writers in the dates of the death and age of this master; for, according to Descamps, he died in 1733, aged 87; according to the Chronological Tables, he died in 1730, aged 84; and, according to Houbraken, he died in 1719, aged 73; but I have preferred the authority of Mr. Descamps.

it is allowed by most, that his intimate connexion with John Wyck was what chiefly contributed to give him an early fondness for the profession; and that, by the frequent opportunities he had of observing the manner of that master's working, aided by excellent instructions, he made so rapid a progress, as immediately discovered the strength and the fire of his genius.

He had a brother, Jacques Van Hugtenburgh, who lived at Rome, and had been a disciple of Nicholas Berchem, which determined John to undertake a journey to Italy to visit him; and when he arrived in that city, he was amply rewarded for his fatigue and expence, by having the most admirable models to form his taste of design, and the directions of his brother to guide his judgment; and his improvement was proportionably evident. But the death of his brother compelled him to discontinue his studies, and leave Italy; and, returning through France, he spent some time with Vander Meulen, at Paris, in which artist he had the happiness to find a friend and an instructor, who freely communicated to him every secret of his art.

At his return to Holland, his works very soon raised him to the highest rank of credit, and recommended him to the particular favour of Prince Eugene, who employed him to paint all those battles and sieges which he had so happily conducted. So that Hugtenburgh had the honour to design all the operations of that war (the victories of that great general, and the Duke of Marlborough) with the utmost exactness, and with universal applause. He was also engaged for some time in the service of the Elector Palatine, who testified the esteem he had for this artist, by presenting him with a chain of gold and a medal.

Hugtenburgh had an elegant taste of composition and design; he studied nature accurately, and by that means not only gave great correctness to his figures and cattle, but the expression, action, motion, and attitude, that best suited every character, and every object. The countenances of his figures are skilfully and properly diversified, according to the different people which his subject required him to represent: the features of a Turk, a Slavonian, or a Cossack, are distinguishable in his paintings from those of other kingdoms, as much as their draperies; and one nation, in its habits and air, might at first sight be observed to differ as it does in nature, from the air and habits of another. His pencil is very delicate, his colouring remarkably transparent, his keeping exceedingly good, and, by the aerial perspective, his distances are as beautifully thrown off as those of Wouwermans. His skies are usually bright and clear, but they are always well adapted, and he managed the *chiaro-scuro* with extraordinary skill; so that with great justice he is accounted one of the best battle-painters of the Low Countries.

### JACQUES VAN HUGTENBURGH.

*Painted Views of Rome, and Animals.*

DIED 1669, AGED 30.

He was the elder brother of John, born at Haerlem, in 1639, and learned the principles of painting in his own country, from the celebrated Nicholas Berchem, to whom he was



a disciple; but he left Haerlem when he was a very young man, and travelled to Rome, where he followed his profession with great credit; and, if he had not been cut off in the very bloom of life, would probably have been an honour to his country.

PETER VANDER HULST.

*Painted Landscapes, Conversations, Kermes's, Flowers, and Reptiles.*

DIED 1708, AGED 56.

He was born at Dort, in 1652; and having been instructed by different masters in his native city, he determined on a journey to Rome; where, not finding his genius adapted to grand compositions in the historical style, he contented himself with subjects of a lower kind: and being exceedingly pleased with the pictures of Mario da Fiori, he felt an invincible ambition to imitate them, and from that time applied himself to paint flowers, insects, and reptiles. The flowers which he chose to paint, were of a wilder sort than those of De Heem or Segers; and among those flowers he generally introduced toads and frogs, and particularly lizards and serpents, with insects of various kinds; all which he painted in perfection. When he had spent some years in Italy, he attempted to paint portraits; but he succeeded not in that style, as he had constantly done in painting other subjects.

His colouring is lively and agreeable, his touch very free, and his manner of design is entirely in the taste of the Italian school. His works are not so highly finished as those of Mignon or De Heem; but they shew a particular genius in the design, character, and disposition, rarely seen among the Flemish painters of those subjects, who are always most attentive to the neatness of their finishing.

It is reported, that a great encourager of artists proposed a prize of a diamond, worth three hundred florins, to six eminent painters; which prize was to be given to that person whose work should be adjudged the best. The six competitors were, Jardin, Potter, Slingeland, Vander Heyden, Weenix, and Vander Hulst; and the prize was adjudged to the latter. Supposing that account to be a fact, it must appear a demonstrative proof of an extraordinary degree of merit in this master.

JUSTUS VAN HUYSUM, the Old.

*Painted Landscapes, Battles, and Flowers.*

DIED 1716, AGED 57.

He was born at Amsterdam, in 1659, and was a disciple of Nicholas Berchem. While he was yet young, he gave early promises of his having an apt genius; and it is to be wished that he had always adhered to the style and colouring of his master. But it afterwards appeared, that by an unaccountable levity of temper, and through an ambition

to excel in several branches, such as history, portrait, battles, sea-pieces, and flowers, he with difficulty made himself only regarded for the latter, and without any extraordinary merit in any one of them.

While he employed himself in painting landscapes, they were laboriously high finished, and there was somewhat very pleasing and picturesque in his scenery; yet there was rather an appearance of stiffness in his manner, with too great a predominancy of a yellowish tint; and his trees and shrubs have often too pale or bright a verdure. The subjects in which he was allowed to make the best appearance, were flowers; in which style he had the honour to instruct his son John Van Huysum, who proved an ornament to his profession, and almost above a possibility of being equalled by any future artist. He left three sons, who became painters, and were very eminent artists, and a fourth, who teaches in Holland the art of drawing and design.

JUSTUS VAN HUYSUM, the Young.

*Painted Battles.*

AGED 22.

He was born at Amsterdam, the brother of the celebrated John Van Huysum, and died when he had arrived only at his twenty-second year. He painted battles in a large and a small size, with exceeding readiness and freedom, without having recourse to any models; and he composed his subjects merely by the power of his own lively imagination, disposing them also with judgment and taste.

JACOB VAN HUYSUM.

*Painted Copies of his Brother John's Works.*

DIED 1740, AGED 60.

He was born at Amsterdam, in 1680, and died at London, where he had resided for several years. His merit chiefly consisted in imitating the works of his brother John; which he did with so much critical exactness, beauty, and delicacy, as frequently to deceive the most sagacious connoisseurs; and he usually had twenty guineas for each copy.

He also composed subjects of his own invention in the same style, which were very much prized; and his paintings increased in their value, like those of his brother John.

JOHN VAN HUYSUM.

*Painted Flowers, Fruit, and Landscape.*

DIED 1749, AGED 67.

This illustrious painter hath surpassed all who have ever painted in that style; and his works excite as much surprise by their finishing as they excite admiration by their truth.

He



He was born at Amsterdam, in 1682, and was a disciple of Justus Van Huysum, his father. He set out in his profession with a most commendable principle, not so much to paint for the acquisition of money, as of fame; and therefore he did not aim at expedition, but at delicacy, and if possible to arrive at perfection in his art. Having attentively studied the pictures of Mignon, and all other artists of distinction who had painted in his own style, he tried which manner would soonest lead him to imitate the lightness and singular beauties of each flower, fruit, or plant; and then fixed on a manner peculiar to himself, which seems almost inimitable. He soon received the most deserved applause, from the ablest judges of painting; even those who furnished him with the loveliest flowers, confessing that there was somewhat in his colouring and penciling that rendered every object more beautiful, if possible, than even nature itself. His pictures are finished with inconceivable truth; for he painted every thing after nature, and was so singularly exact, as to watch even the hour of the day in which his model appeared in its greatest perfection.

By the judicious he was accounted to paint with greater freedom than Mignon or Brueghel; with more tenderness and nature, than Mario da Fiori, Michael Angelo di Campidoglio, or Segers; with more mellowness than De Heem, and greater force of colouring than Baptist. His reputation rose to such a height at last, that he fixed immoderate prices on his works; so that none but Princes, or those of princely fortunes, could pretend to become purchasers. Six of his paintings were sold, at a public sale in Holland, for prices that were almost incredible. One of them, a flower-piece, for fourteen hundred and fifty guilders; a fruit-piece, for a thousand and five guilders, and the smaller pictures for nine hundred.

The vast sums which Van Huysum received for his works, caused him to redouble his endeavours to excel; no person was admitted into his room while he was painting, not even his brothers; and his method of mixing the tints, and preserving the lustre of his colours, was an impenetrable secret, which he never would disclose. Yet his conduct is certainly not to his honour; but rather an argument of a low mind, fearful of being equalled or surpassed. From the same principle he would never take any disciples, except one lady, named Haverman, and he grew envious and jealous even of her merit.

By several domestic disquiets his temper became changed; he grew morose, fretful, and apt to withdraw himself from society. He had many enviers of his fame, which has ever been the severe lot of the most deserving in all professions; but he continued to work, and his reputation never diminished. It is universally agreed, that he has excelled all who have painted fruit and flowers before him, by the confessed superiority of his touch, by the delicacy of his pencil, and by an amazing manner of finishing; nor does it appear probable that any future artist will ever become his competitor. The care which he took to purify his oils, and prepare his colours, and the various experiments he made to discover the most lustrous and durable, is another instance of his extraordinary care and capacity.

From having observed some of his works that were perfectly finished, some only half finished, and others only begun, the principles by which he conducted himself may perhaps be discoverable. His cloths were prepared with the greatest care, and primed with white, with all possible purity, to prevent his colours from being obscured, as he laid them on very lightly. He glazed all other colours, except the clear and transparent, not omitting even the white ones, till he found the exact tone of the colour; and over that he finished the forms, the lights, the shadows, and the reflexions; which are all executed with precision and warmth, without dryness or negligence. The greatest truth, united with the greatest brilliancy, and a velvet softness on the surface of his objects, are visible in every part of his compositions; and as to his touch, it looks like the pencil of nature.

Whenever he represented flowers placed in vases, he always painted those vases after some elegant model, and the bas-relief is as exquisitely finished as any of the other parts. Through the whole he shews a delicate composition, a fine harmony, and a most happy effect of light and shadow. Those pictures which he painted on a clear ground, are preferred to others of his hand, as having greater lustre; and as they demanded more care and exactness in the finishing; yet there are some on a darkish ground, in which appears rather more force and harmony.

It is observed of him, that in the grouping of his flowers, he generally designed those which were brightest in the centre, and gradually decreased the force of his colour from the centre to the extremities. The birds nests and their eggs, the feathers, insects, and drops of dew, are expressed with the utmost truth, so as even to deceive the spectator. And yet, after all this merited and just praise, it cannot but be confessed, that sometimes his fruits appear like wax or ivory, without that peculiar softness and warmth which is constantly observable in nature.

Beside his merit as a flower-painter, he also painted landscapes with great applause. They are well composed; and although he had never seen Rome, he adorned his scenes with the noble remains of ancient magnificence which are in that city. His pictures in that style are well coloured, and every tree is distinguished by a touch that is proper for the leafing. The grounds are well broken, and disposed with taste and judgment; the figures are designed in the manner of Laireffe, highly finished, and touched with a great deal of spirit; and through the whole composition, the scene represents Italy, in the trees, the clouds, and the skies.



## I.

JURIAN JACOBSZ.

*Painted Huntings, Animals, Portraits, and History.*

DIED 1664, AGED 54.

HE was born in Switzerland, in 1610, and became a disciple of Francis Snyders. At first he imitated the style and manner of his master, painting huntings and chaces of wild animals, with a great deal of success; but afterwards he devoted himself entirely to paint portraits and history; and in all the historical subjects of this master, the animals he introduced, and the manner of his designing and penciling, shew the spirit and taste of Snyders.

The history of Venus and Adonis, and some other compositions of Jacobsz, are exceedingly commended by the Flemish writers; and his works were in such esteem, that he was engaged in several grand designs, by which he probably would have advanced his reputation, as well as his fortune, if he had not unhappily died of the plague, which swept away his whole family.

HUBERT JACOBSZ. Vid. GRIMANI.

LANG JAN. Vid. REMEE.

ABRAHAM JANSSENS.

*Painted History.*

He was born at Antwerp, in 1569, and had an admirable genius to painting. He was cotemporary with Rubens, and also his competitor, and, in many of the finest parts of the art, was accounted not inferior to that celebrated master. It is reported, that having wasted his time, and his substance, by a life of dissipation and pleasure, and falling into necessitous circumstances, which he imputed more to ill fortune than to his own neglect of his business, which was the real cause, he grew envious at the grandeur in which Rubens appeared, and impatient at his merit and success; and, with peevish insolence, challenged him to paint a picture with him only for fame, which he was willing to submit to impartial judges. But Rubens rejected the proposal, answering with modesty, that he freely submitted to him, and the world would certainly do justice to them both.

He was excellent in colouring, and in that respect had no superior, except Rubens; his compositions have abundance of spirit; and as he designed all his figures after living models, those figures were most commonly correctly drawn, and had a striking appearance

of truth and nature. His design is elegant, his touch free, his draperies in general are well cast, and his disposition is extremely commendable; the whole together having a strong effect, by a judicious management of the chiaro-scuro. Sandrart, who had seen several of his works, assures us that he not only gave a fine roundness and relief to his figures, but also such a warmth and clearness to the carnations, that they had all the look of real flesh; and his colouring was as durable as it was beautiful, retaining its original lustre for a number of years.

His paintings which adorn the church of the Carmelites at Antwerp, are sufficient to afford a just idea of his merit, and to establish his reputation. The subject of one, is the Virgin holding the Infant in her arms, attended with other figures; the other is, the representation of Christ laid in the Tomb. The composition in those pictures is extremely rich and grand; the figures are larger than life, and the design and colouring are equally excellent. In the cathedral church at Ghent, is to be seen a Descent from the Cross worthy of Rubens, and it is often taken for his work; but his most capital performance is the Resurrection of Lazarus, which is in the cabinet of the Elector Palatine and is justly an object of admiration to all who behold it.

#### VICTOR HONORIUS JANSSENS.

*Painted History.*

DIED 1739, AGED 75.

He was born at Brussels, in 1664, and was a disciple of one Volders, under whose direction he continued for seven years; in which time he gave many proofs of a genius far superior to those who were instructed in the same school. By applying himself industriously to study and practice, he became a good painter; and was received into the service of the Duke of Holstein, with a pension of eight hundred florins, in which station he worked for four years. At length he solicited his patron to permit him to improve himself in Italy, that he might render himself more worthy of his favour; and that benevolent Prince not only indulged him, but also enabled him to pursue his studies without uneasiness, by presenting him with six hundred florins at his setting out.

On his arrival at Rome, he attended particularly to the works of Raphael: he designed after the antiques, and sketched the beautiful scenes round that city; and in a short time his paintings rose in esteem, and the principal Nobility of Rome were desirous to employ him. He associated with Tempesta, the celebrated landscape-painter, for several years, and painted the figures in the works of that great master, as long as they resided together.

Janssens composed historical subjects, both in a small and a large size; but he found the demand for his small pictures so considerable, that he was induced to paint most frequently in that size. He chose Albano for his model; and in the style he formed, he was not equalled by any of his contemporaries. His paintings were so eagerly bought

T t

up,



up, that there was no possibility of procuring any of them unless they were bespoke a considerable time before they were expected. During eleven years he continued at Rome, which barely sufficed for his finishing those pictures for which he was engaged; nor could he have been even then at his liberty, had he not limited himself to a number, and determined not to undertake more.

When Janssens returned to Brussels, his performances were as much admired as they had before been in Italy; but having married, and gradually become the father of eleven children, he was compelled to change his manner of painting in small, and to undertake only those of the large kind, as being more lucrative, more expeditious, and also more agreeable to his genius and inclination. He adorned most of the churches and palaces of his own country with his compositions; and his extraordinary readiness of execution may be manifested by that vast number of pictures which he finished in Brussels, and in the neighbouring cities.

The invention of this artist was fruitful; he designed correctly, his colouring is natural and pleasing, his pencil free, and the airs of his heads have beauty and elegance. As to the difference between his large and small paintings, it is observed, that in correctness and taste they had an equal degree of merit; but the colouring of the former appears more raw and cold, than the colouring of the latter; and it is agreed, that for small historical pictures he was preferable to all the painters of his time.

#### CORNELIUS JANSSEN, called JOHNSON.

##### *Painted Portrait.*

DIED 1665.

He was born at Amsterdam (though in the Chronological Tables, and in Sandrart, it is improperly asserted that he was born in London); and he resided in England for several years, where he was engaged in the service of King James I. and painted several excellent portraits of that Monarch, as also of his children, and of the principal Nobility of his Court.

His style of colouring is clear, lively, and natural; his touch is light, his pencil truly delicate; his pictures have a peculiar softness and sweetness in the carnations, and they are finished with remarkable neatness. Janssen had not the freedom of hand, nor the grace of Vandyck; but in other respects he was accounted his equal, and in the finishing his pictures superior. His paintings are easily distinguished by their smooth, clear, and delicate tints, and by that character of truth and nature with which they are strongly marked. He generally painted on board; and, for the most part, his draperies are black; probably because the opposition of that tint made his flesh colours appear more beautifully bright, especially in his female figures; and the same practice of black draperies may be observed in many of the portraits of Rubens and Vandyck, which seem to add roundness, relief, and liveliness to the figures.

It

It is said that Janſſen uſed a quantity of ultramarine in the black colours, as well as in his carnations; which may be one great cauſe of their preſerving their original luſtre even to this day. Frequently he painted in a ſmall ſize in oil, and often copied his own works in that manner. His fame began to be ſomewhat obſcured on the arrival of Vandyck in England; and the civil war breaking out ſome time after, induced him to return to his own country, where his paintings were in the higheſt eſteem.

A very lovely picture of Princeſs Elizabeth, Queen of Bohemia, and ſiſter to King Charles I. in perfect condition, and as clear as when it came from his eaſel, is in the poſſeſſion of the author of this book; and it ſufficiently proves the extraordinary merit of this maſter.

### KAREL DU JARDYN, or JÂRDIN.

*Painted Converſations, Landſcapes, Roman Fairs, and Animals.*

DIED 1678, AGED 38.

He was born at Amſterdam, in 1640, and was a diſciple of Nicholas Berchem. The ſtrength of his genius appeared very early, and he diſtinguiſhed himſelf above all thoſe who were educated under that eminent maſter. However, he continued only a few years in that ſchool, and travelled to Italy whiſt he was yet a young man.

When he arrived at Rome, he gave himſelf up alternately to ſtudy and diſſipation; and if he ſpent the day in forming his hand, and improving his taſte, the night was waſted in pleaſure and extravagance, among the joyous companions of the Bentvogel ſociety. And yet, amidſt this irregularity of conduct, his proficiency in the art was ſurpriſing, and his paintings roſe into ſuch high repute, that they were exceedingly coveted in Rome, and bought up at great prices; as the Italians preferred the taſte of Jardyn, to the taſte of every other artiſt of his country. With an intention to viſit his native city, he at laſt left Rome; but paſſing through Lyons, and meeting ſome agreeable companions, they prevailed on him to ſtay there for ſome time, and he found as much employment in that city as he could poſſibly undertake or execute.

But the profits which aroſe from his paintings were not proportionable to his profuſion; his manner of living created immoderate expences, and by that means he was ſo encumbered with debts, that, in order to extricate himſelf from the diſtreſſed ſituation in which his extravagance had involved him, he was compelled to have recourſe to a moſt deſperate remedy, and to marry his hoſteſs, who was old and diſagreeable, but very rich. Mortified and aſhamed of that adventure, he returned as expeditiouſly as poſſible to Amſterdam, accompanied by his wife; and there for ſome time followed his profeſſion, with full as much ſucceſs as he had met with in Italy, or at Lyons. Yet he appeared diſcontented; and being invited by an intimate friend, who was going to embark for Leghorn, only to accompany him as far as the Texel, he laid hold of the opportunity, and returned to Rome the ſecond time; and after a year or two ſpent there, in his uſual extravagant manner, he



settled at Venice. In that city his merit was well known before his arrival, which procured him a very honourable reception. He lived there, highly caressed, and continually employed; and at his death, which happened at Venice, he was sumptuously interred, out of respect to his talents, and, although a Protestant, permitted to be laid in consecrated ground.

This painter, in his colouring and touch, resembled his master Berchem; but he added to that manner, a force which distinguishes the great masters of Italy. It is observed, that most of his pictures seem to express the warmth of the sun, and the light of mid-day. His pictures are not much encumbered; a few figures, some animals, and a little landscape for the back-grounds, generally comprise the whole of his composition. However, some of his subjects are often more extensive, containing more objects, and a larger design. Probably it was to gratify the multitude of persons who demanded his works, and perhaps also from a dislike to too intense application, he chose not usually to comprehend too many objects in his design.

In all his compositions he shewed a good genius, and a good taste, with correctness and spirit; and his works are as much sought after, as they are difficult to be met with. He understood the true principles of the chiaro-scuro extremely well; and in some scriptural subjects, particularly in a picture of the Crucifixion, he has shewn abundance of merit, as well in the light and shadow, as in the clearness of the colouring and the powerful force and effect which it produces.

A very capital painting of Jarydn is at Amsterdam; the subject is, a Mountebank standing among a crowd of spectators, who are attentively listening to his harangue. Through the whole composition, the figures are well designed; they are grouped with a great deal of judgment, and handled in a very neat and masterly manner.

#### WILLIAM VAN INGHEEN.

##### *Painted History.*

He was born at Utrecht, in 1651; and having discovered an early fondness for the art of painting, he was placed as a disciple with Anthony Grebber. When he had made a sufficient progress under the direction of that master, to enable him to study after nature, and after elegant models, he determined to improve himself at Rome, by designing after the antiques; and Fortune was kind enough to furnish him with a convenient opportunity. For a Bishop, who was Vicar General of the Netherlands, having a call to Rome, took the young artist in his retinue, and, on his arrival at that city, recommended him to the care of Carlo Maratti, who received him as a disciple.

Although Inghen continued only one year in that famous school, yet, by close study, and the excellent precepts of Maratti, he was rendered capable of executing several grand works in the churches at Rome, by the recommendation of his master, who was so much pleased with the abilities of his pupil, that he did him every friendly office in his power. His drawing, which was firm; his design, which had a great portion of elegance; and  
the

the pleasing tone of his colouring, very soon procured him the favour of the Nobility, and of the most eminent ecclesiastics, who employed him for many of the convents and palaces; and at his return to Amsterdam, where he followed his profession as long as he lived, his works were much coveted and admired.

LUDOLPH DE JONG.

*Painted Portraits, Battles, and Huntings.*

DIED 1697, AGED 81.

He was born at Overschie, between Rotterdam and Delft, in 1616. His father, who was a shoemaker, intended him for his own trade; but having, on some occasion, treated Ludolph with extraordinary severity, he ran away from his father; and finding in himself a predominant inclination to painting, he became a disciple of Cornelius Sachtleven. From that master he learned the principles of the art; but afterwards he placed himself with Anthony Palamedes, a portrait-painter at Delft, who took no pains to instruct him as he ought to have done; and therefore he quitted him, and went to Utrecht, to study under John Bylaert, where he made a good progress, and qualified himself to appear with credit in his profession.

He visited France, in hope of meeting encouragement, and had the good fortune to find business enough to detain him there for seven years; but then he retired to Rotterdam, where many of the chiefest families engaged him, and he gained reputation and riches. In the apartment of the artillery company at Rotterdam, may be seen a capital picture of this master's hand; it is very much admired, and affords an evident proof of his abilities in portrait-painting.

He also frequently painted battles, and huntings, in a small size, which are well penciled and well designed.

JACQUES JORDAENS.

*Painted History, Allegorical Subjects, and Bacchanals.*

DIED 1678, AGED 84.

This remarkable artist was born at Antwerp, in 1594, and was a disciple of Adam van Oort, but he was indebted to Rubens for the principal part of his knowledge in the art of painting; and by some authors it is asserted, that he was admitted into the school of Rubens, and became one of his most famous disciples. He had always a longing desire to see Rome, in order to refine his taste, and acquire the best manner of designing; yet he was prevented from carrying that project into execution, by an early marriage with the daughter of his master Van Oort; and had then no resource, but to study and copy the best pictures he could procure of the greatest Italian masters, which he did with indefatigable assiduity. With an observant and judicious eye he examined the works of Caravaggio, Paolo Veronese,



Veronese, Giacomo Bassan, and Titian, particularly the latter, to discover the peculiar excellence of each of those masters; and having a ready genius, he received so much improvement by that conduct, that it became evident he only wanted to have seen Rome, to make him equal to the best among the Flemish artists.

Sandart says, and from him De Piles and other authors assert, that Rubens, jealous of the colouring of Jordaens, and apprehensive of being rivalled in a point wherein his own excellence consisted, employed him for a considerable time to paint designs for tapestries in distemper, after his sketches; by which, it is said, Jordaens weakened his knowledge of the principles of colouring, and enfeebled his tints, which before were strong, and represented the truth of nature to a wonderful degree.

But, if it be candidly considered, that when Jordaens worked in distemper, he was not far advanced in life; and if it be also considered, that all those paintings on which his fame is founded, or at least the major part of them, must have been subsequent to the time when Rubens employed him, and yet are admired for their beautiful, strong, and admirable colouring; this story must certainly appear not only improbable, but an imputation unworthy of so amiable a character as Rubens always possessed. And it should seem, that even those works of Jordaens which he finished at a very advanced age, and are allowed not to be inferior in colouring to Rubens, are sufficient to falsify and disprove the assertion of De Piles and others.

It must be acknowledged, that notwithstanding the opportunities he had of amending and refining his taste, by studying the designs of the distinguished masters of Italy, his Flemish gusto still prevailed; though, could he have been a little more correct, more elegant in his characters, with somewhat more of elevation in his ideas, and a better taste of design, he might have been ranked with the most eminent in his art. However, not even Rubens, his master, was without several of the same imperfections, although for other parts of painting he is so justly admired. Rubens had a finer imagination, more genius, and much nobler ideas in his characters; but Jordaens had better expression, and more truth. He painted with extraordinary freedom, ease, and expedition; there is a brilliancy and harmony in his colouring, and a good understanding of the *chiaro-scuro*. His composition is rich, his expression natural and strong, but his design wanted elegance and taste. He studied and copied nature; yet he neither selected its beauties, nor rejected its defects. He knew how to give his figures a good relief, though he is frequently incorrect in the outlines; but his pencil is always excellent; and for a free and spirited touch, no painter can be accounted his superior.

A great number of altar-pieces, painted by Jordaens, are preserved in the churches through the Netherlands, which maintain the reputation of the artist; and in the collection of the Duke of Orleans, is the famous picture of the satyr and man-blowing cold and hot; as also the story of Pan and Syrinx, which, although the figures are as large as life, and the whole admirably executed, was finished in only six days.

## GIULIO, or JULIO ROMANO.

*Painted History, Landscape, and Animals.*

DIED 1546, AGED 54.

This memorable artist was born at Rome, in 1492, and was the first, as well as the favourite disciple of his illustrious master Raphael; during whose life he was entirely employed to execute the designs of that inimitable painter, and by that means his works appear to have a grace and dignity, which are not discernible in those which he himself composed after the death of Raphael.

When his imagination was permitted to take its free course, without correction or restraint, his compositions are very different from those which he performed under the guidance of a judicious director. And although his latter designs may have the appearance of grandeur, as being formed on the antique, and particularly on the bas-relievos which he had attentively studied; and although, in some respects, they may have a stronger expression, yet they certainly have much less of delicacy and of nature. The airs of his heads have but little variety, his attitudes are frequently extravagant, his draperies very indifferently disposed, being neither grand nor elegant, easy nor natural, but rather fantastical, and ungracefully broken. His colouring was never beautiful or commendable; and in the latter part of his life, it became worse; for his local colours, (as De Piles observes) which were composed of brick-colour and black, were not supported by any intelligence of the chiaro-scuro. He was more famous as a designer than as a painter, for the liveliness of his imagination enabled him to be very expeditious in designing; but, as painting required more time, patience, attention, and labour, the vivacity of his genius rendered it too great a fatigue. However, there is somewhat of spirit and grandeur in his compositions, which readily distinguishes him; and though it may not always be pleasing, will always attract the attention of persons of taste, and support that great reputation which he acquired during the life of his master Raphael.

As he had a great share of erudition, and was well versed in the writings of ancient authors, he designed historical and poetical subjects with great readiness; and his literature qualified him extremely well for composing those also that were allegorical: yet, in his ideas he had abundance of the whimsical and fantastical, and figures of a colossal size seemed more adapted to his genius than any others. In general he appeared to be less guided by the study of nature, than by the power of imagination; which gave his compositions an appearance of what was ideally grand, but not so strictly consonant with truth. His being so very conversant with the antiques, afforded him an opportunity of giving a degree of dignity to his designs; but the true ease, elegance, and simplicity of the antique, in which the excellence of Raphael consisted, was not the province of Julio. His tint of colouring undoubtedly had too great a mixture of the black and red, which gave his best performances a look of what was hard and dry; which in a great measure destroyed their effect, and injured the dignity of his design.

The



The principal works of Julio are at Mantua, in the Ducal palace, of which he was also the architect. In one of the most superb apartments is represented the Battle of the Giants, accounted the most capital of his compositions; in which the groupes of figures are well connected, and there appears a very grand character in the design, but there likewise appears a great deal of incorrectness. Many of the heads are in a fine taste, and the expression is strong; but in several parts there are great extravagancies, and the colouring is too red. The ceilings are enriched with many designs of poetical and allegorical figures, such as Cupids and Bacchanals; and through the whole palace are to be seen more of the works of Julio, than are to be met with in any other city of Italy, except Rome. There is also one of his most capital paintings in the church of St. Stephen at Genoa, representing the stoning of that Martyr.

JOHN JUVENET, or JOUVENET.

*Painted History, Portrait, and Allegorical Subjects.*

DIED 1717, AGED 73.

He was born at Rouen, in 1644; and his father, who was a painter, bred him up to the same profession, and taught him the first principles of the art; but his greatest improvement was confessedly derived from the instructions he received from Nicolo Poussin, and studying the works of that master.

He acquired so good a knowledge of design, as qualified him for being employed in several grand works, in the royal palaces at Paris and Trianon; in many of the churches and convents; and in the hospital of the Invalids, where he painted the twelve Apostles, each figure being fourteen feet high. He was esteemed to have had a ready invention, a fruitful genius, a taste for grandeur in his compositions, correctness in his design, and an elegant manner in distributing his draperies. In France his merit seems to be universally allowed; yet some able judges condemn his taste of design, as being too much loaded; and his colouring, as having too predominant a tint of yellow in the carnations, by which they lose the look of nature; though others assert, that his best works are free from those imperfections.

It is observed of this artist, that being deprived of the use of his right hand by a paralytic disorder, he ever after painted with his left.

## K.

VANDER KABEL. Vid. CABEL.

WILLIAM KALE.

*Painted Still Life.*

DIED 1693, AGED 63.

HE was born at Amsterdam, in 1630, and was a disciple of Hendrick Pot, who painted portraits and history. But, although he continued with that master for several years, and employed his pencil on the same subjects, yet, when he quitted Pot, he changed his manner totally, and only painted objects of still life, endeavouring to imitate nature with the utmost exactness. He succeeded very happily in his compositions of that kind, and at last arrived at a great degree of perfection. He finished his pictures with a touch that was remarkably neat; his colouring was true nature, and had an uncommon transparency. His usual subjects were vases of gold, silver, or crystal, gems, glasses, and agates, which he copied delicately after nature; and gave them an extraordinary lustre, as well as an agreeable effect, by a proper distribution of his lights and shadows.

BARENT VAN KALRAAT.

*Painted Landscapes and Cattle.*

DIED 1721, AGED 71.

This artist was born at Dort, in 1650, and learned design from his brother Abraham Van Kalraat; but the art of painting he studied under Albert Kuyp, an admirable painter, with whom he was placed as a disciple.

At first he painted in the style of his master entirely; though afterwards, being either diffident of his own abilities, or at least not flattering himself with a hope of surpassing, or even equalling his master, he changed his manner, and ever after painted views of the Rhine, in the style of Herman Sachtleven. His frequent walks along the borders of that river, inspired him with a desire to copy that beautiful variety of villages, falls of water, rocks, hills, and trees, which the windings of it perpetually offer to the view; and although he could not be accounted equal to Sachtleven, yet he approached very near to the merit of that painter. Some of his pictures are excellently and highly finished; and his landscapes are adorned with figures and animals well designed, delicately penciled, and pleasingly coloured.

Sometimes he represented, in his pictures, figures going abroad with dogs, to hunt or to hawk, travellers at the doors of inns, and such-like subjects, which are always neatly handled, and very transparently coloured.

U u

JACOB



## JACOB VAN KAMPEN.

*Painted History.*

He was born at Haerlem, in 1658, was styled Lord of Rambroeck; and by some authors he is called a disciple of John Van Bronkhorst. His manner of painting indisputably very much resembled that of Bronkhorst and John Bylaert; so that the particular merits which are ascribed to those masters, may with equal justice and propriety be ascribed to him. He travelled to Rome, and through the greatest part of Italy, forming his taste of design and colouring after the works of the most eminent artists; and received many public marks of approbation for his performances. Those historical subjects which he painted, were composed with figures as large as life, well designed, and well handled, and they had a tone of colour that appeared lively and natural.

His genius for architecture was excellent; and the plans of some of the most elegant public buildings and palaces in Holland were of his design, as he was esteemed the best architect of the Low Countries.

## KAMPHUYSEN. Vid. CAMHUYSEN.

## WILLIAM KAY, or KEY.

*Painted Portraits and History.*

DIED 1568, AGED 48.

This painter was born at Breda, in 1520, and became a disciple of Lambert Lombard at Liege, at the time when Francis Floris studied in that school. As he was remarkably industrious in practising the rules prescribed by his master, in a few years he was distinguished as an exceeding good artist. His portraits are accounted very little inferior to those of Antonio More; for his works are carefully finished, and they were prized for the sweetness and delicacy of his penciling, as well as for their clear and natural colour. His compositions in the historical style, shew skill and judgment; and although it cannot be affirmed that he had as much fire as Francis Floris, yet are his paintings well esteemed, and often afford considerable prices.

His reputation was so established at Antwerp, that the Duke of Alva sat to him for his portrait; but whilst he worked on the picture, the Judge-criminal and other officers waited on the Duke to receive his determinate orders, in regard to the Counts Egmont and Hoorn. The Duke, with a terrible austerity of countenance, ordered their immediate execution; and Kay, who understood the language in which they conversed, and also loved the nobility of his country, was so violently affected by the piercing look and peremptory command of Alva, that he went home, fell sick, and died, through the terror impressed upon his mind by the transaction. Some authors, (and Sandrart in particular) to render that incident more surprising, or perhaps with strict adherence to truth, assert,

that he died on the same day those noblemen were executed; others affirm, that he died a few days before; and others attest, that he was struck with such terror only by looking at the enraged and fiery visage of the Duke, that he died immediately.

One of this master's most capital performances is the portrait of Cardinal Granville in his robes, which is very highly commended; and another was, a large design, in which he had introduced the portraits of the principal magistrates of the city of Antwerp, at full length, and as large as life. It was placed in the town-hall: but it happened to be destroyed, when that building was burnt down in 1576.

### JOSEPH VANDEN KERCKHOVE.

*Painted History.*

DIED 1724, AGED 55.

He was born at Bruges, in 1669, and was a disciple of Erasmus Quellinus the elder, in whose school he shewed himself studious and diligent; and his proficiency was proportionable to his industry. When he began to practise in his profession, he went early to France, where he found encouragement; and in a few years returned to his own country with a good reputation, and always painted in the style of his master.

His colouring is warm, and his design correct; his composition is generally in the grand taste, and he introduced nothing but what seemed necessary to embellish his subject. He had thoroughly studied the principles of perspective; and, by his being expert in that branch of his art, the back-grounds of his pictures are enriched with architecture in a good taste.

On the ceiling of the town-hall at Ostend he painted a very fine design, representing the Council of the Gods, in which there is an ingenious and learned disposition of the figures, and also a masterly execution.

### JOHN VAN KESSEL.

*Painted Flowers, Portraits, Birds, Insects, and Reptiles.*

DIED 1708, AGED 82.

He was born at Antwerp, in 1626, and became exceedingly famous for painting those particular objects which he delighted to represent; and not only excelled in fruits and flowers, but was likewise eminent for painting portraits. In his manner he resembled Velvet Brueghel, and very near equalled him in his birds, plants, and flowers. He studied entirely after nature, and faithfully imitated all the true beauties which nature presented to his observation; he designed with exceeding correctness, had a complete knowledge of colour, and finished his pictures with taste, elegance, and extreme neatness.



The prodigious high prices for which he sold his works, occasioned the rich alone to be the purchasers; and the King of Spain admired the performances of Van Kessel to such a degree, that he purchased as many of them as he could possibly procure, till at last he prevailed on that artist to visit his Court, where he was appointed painter to the Queen, and was retained in her service as long as she lived.

He painted portraits admirably, with a light, free touch, and a tone of colour that very much resembled Vandyck; nor are his works in that style considered, in Spain, as inferior to that great master, either in respect to the resemblance, the look, full of life, the gracefulness of the attitudes, or the relief of his figures.

It was constantly the custom of Van Kessel to make sketches after nature, and studies, at the different seasons of the year, when his objects were in the most complete bloom and beauty; some of those objects he only designed; of some, he coloured the designs, and others he modelled; so that the materials were ready for any work he intended to undertake; and, as he possessed a large collection of them, he could always have recourse to those studies, when he could not possibly have nature to imitate.

#### FERDINAND VAN KESSEL.

##### *Painted Fruits, Flowers, Plants, and Animals.*

He was the son of John Van Kessel, born at Breda in 1660, and with great care instructed in the profession of painting by his father, whose style and manner he ever afterwards followed. Some of his works happening to be observed by John Sobieski, King of Poland, he received so great a degree of pleasure in viewing them, that he invited Van Kessel to his court, and ordered a particular cabinet to be built at his palace, which was to be entirely ornamented with the works of that master.

The first subjects he designed were the four elements, which he painted on copper. Air, he represented by a boy supported on the wings of an eagle, surrounded by a multitude of birds of all kinds. Earth, was described by a boy on the back of a lion; and the ground was diversified with a variety of plants, fruits, and flowers. Fire, was represented by a boy surveying fire-arms, helmets, and corselets, richly gilded and engraved; with groups of drums, ensigns, and other implements of war: and Water, by a boy supported on a couch at the edge of the sea; the adjoining shore being strewed with corals, shells, and petrifications, with a number of fishes of various kinds, excellently imitated after nature, and well grouped. Those subjects he was enabled to paint readily, and with singular exactness, as he possessed the designs, studies, sketches, and models, on which his father had spent so much labour and skill; and by those he was qualified to paint every object with beauty and truth. But, after abundance of pains and care had been exerted in finishing those delicate paintings in Poland, they were totally consumed by a fire, which destroyed the greatest part of the building. He was employed by the same Monarch to paint those subjects a second time, for which he was gratified to the utmost

utmost of his expectations; and received many rich presents from the hand of Sobieski, together with a patent which enobled him and all his descendants.

He was not, however, equal to his father in merit; yet he approached much nearer to the excellence of that eminent artist, in penciling and colouring, than any other painter of his time. He designed landscapes in an agreeable style, and every plant, fruit, flower, or animal, which he introduced was well coloured and well finished. As he was not very capable of designing figures in his landscapes, they were usually inserted by Eykens, Maas, Van Opstal and Bifet; and in return he painted, in their compositions, all those objects in which he particularly excelled.

At Duffeldorp, in the collection of the Elector Palatine, there are four pictures of this master's hand, representing the four parts of the world, in which the plants, animals, trees, and flowers, peculiar to each climate, are delicately painted.

#### N. VAN KESSEL.

##### *Painted Conversations.*

This artist was the nephew of Ferdinand Van Kessel, born at Antwerp, in 1684; and probably he would not have been inferior to the most distinguished painters of his own name or nation, if he had not given himself up to an intemperate and dissolute course of life. If a judgment might be formed of his genius and power, by some of his performances which he painted in the style of Teniers, it appeared not unlikely that he would have equalled even that favourite painter, if his application had been proportioned to his abilities.

He designed after nature with great readiness, and gave humour, life, and a strong character to every figure; so that he never wanted purchasers, but received whatever he demanded for his productions; and he was so eagerly solicited for his pictures, that he could not allow himself time to execute a sufficient number. His subjects were boors, their conversations, feasts and merry-makings, just as he had observed the prevalent manners, customs, and amusements among the peasants of his own country. His works produced large sums of money; and if he had been less profuse and more assiduous, he might have had as great a share of riches and reputation as any of his profession; for he designed his figures with admirable freedom and readiness in the taste of Le Fage; and, through all his compositions, there appears every where great spirit and a surprising character of nature.

Though he inherited an immense fortune, by the death of his uncle Ferdinand, his extravagance divested him of it in a short time, and he was reduced to misery. In the latter part of his life he quitted the manner of Teniers, and painted portraits, but with no success, for they rather rendered him contemptible; so that he is only memorable for his first works, which have real merit in the design, and for the colouring are justly commendable.

CORNELIUS



## CORNELIUS KETEL.

*Painted Portrait, History, and Architecture.*

DIED 1602, AGED 54.

He was born at Gouda, in 1548, and received his first instruction from his uncle, who was a tolerable painter; yet he took more care to form the mind of his nephew by the knowledge of polite literature, than to form his hand to the pencil. Afterwards Cornelius was placed as a disciple with Anthony Blockland at Delft; with whom he continued long enough to qualify him for appearing with credit in his profession, though he studied under his direction only one year.

When he quitted Blockland, he travelled to Paris, and was employed in painting some compositions at the palace of Fontainebleau, associated with Jerom Frank, Francis de Mayer, and Denis d'Utrecht, his countrymen, who were surprised to see the proficiency of Ketel. But those works being discontinued, and the troubles in Holland still subsisting, he was induced to visit England; and there found considerable advantage by painting portraits, though his genius principally directed him to historical subjects. Many of the first Nobility sat to him; and, by their recommendation, he had the honour to paint the portrait of Queen Elizabeth. Several of his pictures were at full length, well drawn, and with a good expression.

In the year 1581 he retired to Amsterdam, where he painted a large picture of the principal officers and their attendants, among which he introduced his own. The disposition of the figures, as also the resemblance of the persons, were remarkably good; and the different stuffs of the habits were admirably imitated, and much admired. Sandrart says, he visited Venice and Rome, when he had spent some years at Amsterdam, and that he died in the latter city (where he was highly esteemed) while he was employed in painting the portrait of the King of Denmark.

Although the reputation he had acquired by his portraits and historical designs might have contented this artist, yet he conceived a scheme to distinguish himself by a method of working different from all others; and undertook (through a whimsical kind of vanity) to paint with the ends of his fingers, instead of brushes. He tried the experiment on his own portrait, and succeeded so well, that he afterwards painted several others in the same manner, which (whatever real merit they might have) were applauded at that time, for their force and strong expression, as well as for the clearness and beauty of their colouring. It is also reported, that he worked with the fingers of his left hand, as readily as with those of his right. Two subjects of those pictures which he painted only with the points of his fingers, were Democritus and Heraclitus: the former was his own portrait, and was purchased by the Duke de Nemours at a large price; the latter was a portrait of Sig. Morosini, a Venetian, who had naturally a solemn and trifling countenance. When he was asked why he attempted to paint without pencils, he answered, it was only

to

to shew that genius can never want tools to work with; but he had a greater number of admirers than of imitators in that way.

Most of his pictures were strongly coloured, with a full pencil; and his figures were, for the most part, as large as life, if not larger. However, though he had much merit in several parts of his art, yet it must be allowed that he wanted extremely a more elegant taste of design. A good whole-length portrait of Sir Christopher Hatton, by this master, is in the possession of the Earl of Litchfield, at Ditchley.

### JANSSEN, or JANSON VAN KEULEN.

*Painted Portrait.*

DIED 1665.

This painter was born in London, of Dutch parents; and before Vandyck went to England, he was employed by King Charles I. who held his paintings in great esteem; and the favour of that Monarch procured him the opportunity of painting the portraits of the principal Nobility.

It was observed, that although Vandyck was superior to him by very many degrees, and was also particularly engaged in painting the same subjects, yet he and Van Keulen lived together in the most sincere amity. Houbraken writes, that Vandyck having one day visited Van Keulen, observed him to look dejected and melancholy; and enquiring the cause of his uneasiness, that painter candidly told him he had been exceedingly mortified by a lady, whose portrait he was painting, and whose capricious humour rendered her incapable of being pleased. But Vandyck smiling, desired him not to be affected by such treatment, which was generally the result both of vanity and folly, nor to fret himself at the teasing ignorance of his employers; for he himself had often experienced the same mortifying behaviour from ladies who sat to him, and reaped one great advantage by it, which was, that it taught him the art of patience, though it did not improve him in the art of painting.

### CORNELIUS KICK.

*Painted Portraits, Flowers, and Still Life.*

DIED 1675, AGED 40.

He was born at Amsterdam, in 1635; and, according to Houbraken, learned design and colouring from his father, who was a portrait-painter of good reputation, though Weyerman says his father was a statuary. He became very eminent for painting portraits, as the likeness was remarkably strong, and as he finished them very highly; but when he observed how great a demand there was at that time for subjects of still-life, particularly fruits and flowers, and saw the works of De Heem in prodigious request, he directed his whole study to that style of painting, and succeeded so well, that he desisted from  
 portraits,



portraits, and devoted his pencil ever after to the painting of fruit and flowers; which pictures rose into high esteem, and sold for considerable prices. As he accustomed himself always to paint after nature, he was so curious that he filled particular beds in his garden with the choicest flowers that could possibly be procured; and planted fruit-trees of the most valuable kinds, that he might have the most beautiful models in his own power.

His manner of painting was light and delicate, his touch tender, and his colouring brilliant, shewing all the freshness of nature; and those flowers which were his favourite subjects, and painted with the greatest excellence, were tulips and hyacinths.

ALEXANDER KIERINGS, or KIERINCX.

*Painted Landscape.*

DIED 1646, AGED 56.

He is supposed to have been born at Utrecht, in 1590, and is very deservedly accounted a landscape-painter of great eminence. He finished his pictures in a manner that was peculiarly neat; yet he was never capable of designing figures with any tolerable degree of elegance. For which reason, he procured Poelemburgh to insert the figures in most of his pictures, which added not only to their beauty, but to their value.

His views, and every particular object, were copied from nature, and he finished them with amazing patience; even the bark, and the fibres of the trees, being distinctly marked; and he had so peculiar a manner of touching the leaves, that every species might be readily distinguished.

DAVID KLOCKER of EHRENSTRAHL, or KLOCKNER.

*Painted Portrait and History.*

DIED 1698, AGED 69.

He was born at Hamburgh, in 1629, and learned the art of painting from George Jacob, a Dutch master, well esteemed for painting animals and huntings. His first attempts were in portraits; but being invited to the Court of Sweden, he found the King desirous to have some grand historical subjects painted in his palace; and, in order to qualify himself for such an undertaking, he went to study at Venice, and acquired there a bold and strong tint of colouring; but from thence he travelled to Rome, and studied there for five years, to improve himself in design and elegance of taste.

At his return to Sweden, he was received with great respect; had an honourable appointment; was immediately employed at the palace; and his works were beheld with a degree of applause, equal to his warmest wishes. He painted the portraits of the Royal Family, as also the greatest part of the Nobility of that kingdom; and finished many historical and poetical subjects: but very few of the paintings of this master are to seen

out

out of that country. He had great freedom of hand, and great propriety in his characters. In his compositions he was fond of introducing a number of figures, and his designs were adorned with agreeable landscapes, as likewise with elegant pieces of architecture, which he had copied from the vestiges of the antique buildings about Rome; and he adapted them to his own subjects, with extraordinary judgment. His colouring was excellent, especially in the naked, and his drawing was very correct.

SIR GODFREY KNELLER.

*Painted History and Portrait.*

DIED 1726, AGED 78.

This artist, whose fame is well established in these kingdoms, was born at Lubeck, in the duchy of Holstein, in 1648, and received his first instruction in the school of Rembrandt; but he afterwards became a disciple of Ferdinand Bol, under whose direction he continued for a considerable time.

When he had gained as much knowledge in his profession, as that school could afford him, he travelled to Rome, in order to study the antiques, and the works of the celebrated artists; and fixed his particular attention on the Caracci and Titian. Their paintings he diligently copied, endeavouring to derive from the former, correctness of design, and from the latter, the harmony of colouring; but especially to gain from the Caracci the art and habit of disposing the heads of his figures, with a natural and becoming elegance. He was extremely assiduous, and had the happiness of being directed in his pursuit of improvement, by the precepts and advice of Carlo Maratti; who was not only the best painter of his time, but the ablest instructor of others. He likewise visited Venice, and distinguished himself so effectually in that city, by several portraits of the noble families, as also by some historical pictures, that his reputation became considerable in Italy.

Thus qualified to appear with advantage in his profession, he left Rome and Venice; and after some time spent at Hamburgh, with extraordinary success, he went to London, where he knew the polite arts readily find protectors and patrons. It was a circumstance of good fortune to Kneller, that he gained the favour of the Duke of Monmouth, by whom his merit was made known to the Court; and he had not only the honour of painting the portrait of King Charles II. several times, but that Monarch condescended to sit for his picture, at the house of Sir Godfrey in Covent-Garden.

The death of Sir Peter Lely left him without a competitor in England; and from that period his fortune and his fame were thoroughly established. No painter could have more incessant employment, no painter could be distinguished by more public marks of honour. He was state-painter to Charles II. James II. William III. Queen Anne, and George I. equally respected and esteemed by them all. By the Emperor Leopold he was dignified with the title of Knight of the Holy Roman Empire; the patent which conferred



that honour, being accompanied with a chain of gold, and a medal, on which the head of his benefactor was impressed. His own portrait was requested by the Grand Duke of Tuscany, which is still to be seen, placed among those illustrious artists which adorn the famous Florentine gallery; and he had the peculiar happiness of having his works immortalized by the best poets of his time, especially by Addison, who also immortalized himself by the verses he wrote to Kneller.

He possessed a great deal of the freedom and nature observable in the works of Vandyck; his colouring is lively, true, and full of harmony; he drew extremely correct, and was very exact in his outline; he disposed his figures with great judgment; and his attitudes have ease and dignity. The airs of his heads are generally graceful, and the hair disposed with a natural and becoming flow; but particularly the female portraits have a pleasing simplicity, a modesty mixed with elegance, that renders them engaging and amiable. However, it must be confessed, that there appears too great a sameness in his airs, too great a similarity in the countenances, and no great fire of imagination in his compositions. It is remarked of Kneller, that of all his performances, he seemed to be most vain of the portrait of the converted Chinese, at Windsor.

#### N. KNIPBERGEN, or KNIBERG.

##### *Painted Landscape.*

He was a Dutch master of eminent rank for painting landscapes, who entirely imitated the style and manner of Paul Bril. He studied after nature, but principally sketched the scenes which he intended for his future subjects, among the mountainous parts of Germany and Switzerland.

He had an uncommon freedom of hand, and a fine pencil; and it seemed astonishing to consider the expeditious manner in which he painted the trees, skies, mountains, cascades, and every figure that he introduced in his compositions; and at the same time to observe, that notwithstanding his quickness in working, every object appeared well finished, and touched with spirit. He wanted elegance in the choice of his subjects, and also in the forms and attitudes of his figures; his distances are frequently not well thrown off, and sometimes his back-grounds appear too encumbered; but the leafing of his trees is loose, free, and competently bright, though in general somewhat too green; as are also very often his grounds and his hills. The clouds in his pictures are remarkably light and floating, and his fore-grounds are well broken, and agreeably diversified.

#### NICHOLAS KNUPFER.

##### *Painted Battles and Conversations.*

DIED 1660, AGED 57.

He was born at Leipfick, in 1603, and at first was instructed by Emanuel Nysens, a painter of no great note in that city, with whom he spent two years; but being treated

improperly and unkindly by that artist, he quitted him, and went to Utrecht, to procure instruction from Abraham Bloemart. That master soon observed the genius and capacity of his pupil with singular satisfaction; and having accommodated him in his own house, took so much pains to acquaint him with the best principles of his art, that Knupfer advanced successfully in the knowledge of colouring and design, and became a considerable artist.

The King of Denmark employed him to paint three pictures of battles, representing the victories of some of his heroic ancestors; which subjects he executed to the entire satisfaction of the King, and he gained the approbation also of the ablest judges at that Court. The figures in all his subjects were but of a small size, but they were correct, and designed with a great deal of nature and truth.

Weyermans describes a picture which he saw at the Hague, painted by Knupfer, that was equally admired for the design and expression. The subject is a shepherdess wearing a garland of flowers, and conducted by a shepherd; and that writer observes, that there is an expression of respect in the countenance of the shepherd, which is as striking and affecting, as the modesty and decency that are visible in hers.

#### MATTHIAS or MATTHEW KOCK.

*Painted Landscape.*

DIED 1554, AGED 54.

He was born at Antwerp, about the year 1500, and esteemed a very excellent painter of landscapes, being one of those memorable artists who contributed to the refinement of the Flemish taste, by introducing that of Italy. He studied and imitated nature; he shewed an agreeable variety in his compositions; and painted with equal merit in oil and in distemper.

#### WENCESLAUS KOEBERGER.

*Painted History.*

DIED 1604, AGED 70.

He was born at Antwerp, in 1534, and was a disciple of Martin de Vos; who exerted the utmost of his skill for the improvement of his pupil, as soon as he had an opportunity of observing the promptness of his genius. He continued under the direction of that master for several years, and made a proportionable progress; but happening to fall in love with a daughter of De Vos, and finding it impossible to obtain a suitable return, though he had taken every obliging method to obtain it, he determined on a journey to Rome, to cure himself of his unprofitable passion, and by that means shook it off effectually.

He studied at Rome for some time, and afterwards removed to Naples; where an intimate friendship commenced between him and a Flemish painter called Franco, whose



daughter was esteemed one of the most beautiful woman at Naples. Koeberger felt the same fondness for her, as he had formerly experienced for the other; but in this affair he succeeded, being equally beloved by the father and the daughter. In Italy he pursued his studies with unwearied application; and the merit of his paintings secured to him a general esteem, and constant employment. His reputation extended to his own country, whither he was earnestly solicited to return; but he was too much pleased with his situation; to be induced by any persuasions to quit Naples at that time; though, in some years after, he settled at Brussels. On his arrival at Antwerp, Duke Albert appointed him his principal painter, and regarded him highly, not only for his merit in painting, but for his extensive knowledge in medals.

In the church of Notre Dame, at Antwerp, there is a composition by Koeberger, representing the martyrdom of St. Sebastian, which was originally painted for the confraternity of that saint. It is always beheld with surprise and pleasure by every lover of the art, and every intelligent connoisseur. The colouring in that work is extremely fine, the design excellent, the disposition judicious, the taste elegant, and the appearance of the whole together is admirable. In a short time after that picture was fixed in its place, some envious persons, who were mortified at the applauses which the public liberally bestowed on the artist, cut out two of the heads to deface the work, and escaped undiscovered; so that the possessors were constrained to send it to Naples, where Koeberger then resided, in order to have the damage repaired; yet, notwithstanding his ability and industry, the inserted heads were not so happily executed, as they had been in the first performance.

He afforded many proofs of his being as eminent an architect, as he was a painter; and, on account of his allowed skill in that art, he was appointed by the Arch-Duke superintendant of the buildings and decorations at the castle of Trevure, near Brussels.

#### ISAAC KOENE.

##### *Painted Landscape and Water-Mills.*

The birth and age of this master are not recorded; nor is there any other account of him from the different writers on this subject, than that he was a disciple of Jacob Ruysdal, and painted landscapes in the manner of his master. As he was not capable of designing figures, he associated with Barent Gaal, who always painted them for him; and the profit of their joint labours was always equally divided between them.

#### JOANNA KOERTEN BLOCK.

##### *Painted Birds and Flowers in Water-Colours.*

DIED 1715, AGED 65.

This paintress, who was the wife of Adrian Block, was born at Amsterdam, in 1630, and from her youth shewed a strong inclination to drawing, painting, and embroidery,  
and

and arrived at an astonishing excellence in all. But she principally employed herself in cutting on paper the representation of landscapes, birds, fruits, and flowers, which she executed with incredible exactness and delicacy, so as to amaze every beholder. The lines with which she expressed her objects, were as exquisitely nice as the lines of engraving; and yet she performed it with scissars only. Nor was she confined to any subjects, for all kinds were to her equally easy and familiar. Sea-pieces, animals, architecture, and still life, were perhaps her favourite subjects; but she also cut portraits on paper, with as striking a resemblance as if they had been painted in oil, by the hand of the ablest artists.

She was accounted so great a prodigy in her way, that she was visited by the Nobility of the first rank of all nations, who travelled through Amsterdam; and was particularly honoured by the Czar Peter I. who condescended to pay her a visit in her own house. The Elector Palatine offered her for three small pictures of her cutting, a thousand florins; yet she refused even so large a price for them. At the request of the Empress of Germany, she designed a trophy with the arms of the Empire, ornamented with laurel crowns, garlands of flowers, and other enrichments suitable to the subject; which she executed with such correctness of drawing and design, such wonderful tenderness and beauty, as is not to be described, and scarcely to be credited. For that exquisite performance, she received a present from the Empress of four thousand florins. She also cut the portrait of the Emperor, which is hung up in the Imperial cabinet at Vienna, and esteemed not the least curiosity in that collection of rarities.

#### ROELOF KOETS.

*Painted Portrait.*

DIED 1725, AGED 70.

He was born at Zwoll, in 1655, the son of a painter, who taught him the first principles of design; but afterwards he was placed as a disciple with Gerard Terburg, where his progress was so rapid, that he soon surpassed all his companions. His master gave him so many marks of his approbation and esteem, was so profuse in his praise, and so strongly expressed the preference which he thought the abilities of Koets merited, that it excited the envy and jealousy of all the other disciples, who determined to punish Koets, for the imagined insults of their master: so that Terburg found it necessary to advise him to leave his school, and directed him only to study nature for the future; which direction he punctually observed.

At his first setting out in his profession, he had the good fortune to succeed in painting the portrait of the Count Dalwigh, which laid the foundation of his future advancement; for, through the recommendation of that nobleman, he was made known to Henry Casimir, Stadtholder of Frizeland, who received him into his favour, and conceived an uncommon friendship for him; and as soon as that Prince had sat to him for his own portrait, his example was followed by all the Nobility of his Court.

His reputation, as an accomplished artist, was so thoroughly afterwards established, that he had the honour to paint the portraits of King William III. the Duke of Portland  
and



and his family, and most of the English and German Nobility who attended that Monarch at Loo. An extraordinary circumstance relative to this master is attested as a fact; that he painted five thousand portraits with his own hand, and all of them were well finished, without any assistance from other artists; on which account he is mentioned as one of the most laborious painters of his time.

He had great freedom and readiness of hand, an agreeable choice of attitudes, and a good manner of designing. He was always strictly attentive to nature, in all his performances; nor did he want the skill to improve or to embellish nature on proper occasions, whenever he imagined it might conduce to the perfection of his work.

### DAVID DE KONINCK, or KONING.

*Painted Animals, Birds, Fruit, and Flowers.*

DIED 1687.

This artist was born at Antwerp, and at first instructed by Nicasius; though some authors say, he was afterwards a disciple of Peter Bol; but, according to those writers who appear to be most authentic, he was the disciple of John Fytt. He continued with that master for several years, and painted so exactly in his style, that at last he excited his jealousy; for Fytt observed, with some degree of mortification, that the works of his disciple were taken for his own, and brought equal prices at the public sales.

De Koninck therefore quitted his master, and, in pursuit of improvement, travelled through France and Germany, to Italy, where he arrived in 1668, being much employed wherever he went; and he was received at Rome in a manner worthy of his merit. He lived for a few years in that city, always very assiduous, and likewise very retired. His works resemble those of Fytt, and his subjects are the same; his touch is free and firm; his colouring strong, and like nature; and he particularly excelled in birds. He was constantly a competitor with Fytt; but, by the best connoisseurs, he was generally not allowed to have the preference; for in his pictures there appeared somewhat that was less free, and less masterly, as also apparently more laboured than those of his master, when their paintings were compared with each other; though otherwise, he was always justly esteemed a great artist.

A capital picture of De Koninck is preserved in the cabinet of Prince Charles at Brussels; representing dead and live fowls, together with some objects of still life.

### PHILIP DE KONINGH.

*Painted Portrait and History.*

DIED 1689, AGED 70.

He was born at Amsterdam, in 1619; was bred up to the profession of painting in the school of Rembrandt; and added an honour to that academy, by the merit of his performances. For many years he supported the reputation which in the early part of his life he had deservedly

deservedly acquired, and was esteemed an excellent painter of portraits. His compositions were remarkable for the great character of nature which appeared in them all, for the choice and variety of his attitudes, and also for the extraordinary resemblance of those persons who sat to him for their portraits.

The picture of himself, which he painted at the request of the Grand Duke of Tuscany, and which is placed in the Florentine gallery, is a sufficient evidence of the merit of this master. His colouring is clear, and his paintings have a lively and striking effect, although they are not loaded with heavy shadows, approaching to blackness; and in that respect he was accounted superior to his master Rembrandt, whose back figures are frequently impaired by the darkness of the colouring.

#### SOLOMON KONINGH.

##### *Painted History and Portrait.*

He was born at Amsterdam, in 1609, and learned the art of drawing from David Kolyn; but he studied painting under Francis Vernando, and Nicholas Moojart, being successively the disciple of each of those masters; and after some years practice, with the assistance of studying after nature, he rendered himself considerable. Most usually he painted portraits, though his genius prompted him to paint history, with figures as large as life; and he also painted historical subjects in small, with an equal degree of merit.

The pictures of this master, which are mentioned by the writers on this subject, are, David and Bathsheba, which was purchased by the Portuguese Ambassador, and sent to the King of Portugal; Tarquin and Lucrece; Judas in despair, throwing down the silver for which he had betrayed his Lord; and Solomon's Idolatry.

#### LEONARD VANDER KOOGEN.

##### *Painted Conversations.*

DIED 1681, AGED 71.

This artist was born at Haerlem, in 1610, and was a disciple of Jaques Jordaens, at Antwerp. His cotemporary in that school was Cornelius Bega; and that created such a friendly intimacy between them, as induced them to study together after nature, and to become emulous to excel each other, which proved very advantageous to both.

Koogen designed well; his touch, his penciling, and his manner of colouring, resembled Bega; but he painted in a very different size, some of his pictures having the figures full as large as life. As he possessed an affluent fortune, and was not obliged to follow the profession for a maintenance, he only painted for his own pleasure and amusement; for which reason the number of his works cannot be supposed to be very great, though they are much coveted, and extremely admired.

PETER



PETER KOUĆ, or KOECK.

*Painted Portraits, History, and Conversations.*

DIED 1553, AGED 53.

He was born at Aelft, in 1500, and became a disciple of Bernard van Orley, of Brussels, who instructed him in the principles of colouring and design; but he accomplished himself at Rome, by studying the antiques, and sketching not only the views about that city, but of other parts of Italy through which he travelled. By that method of conducting his observations on the most beautiful productions of art and nature, he acquired the habit of designing with correctness, of giving a good expression, as well as great ease to the attitudes of his figures, and established himself in an excellent taste and manner.

In a few years after his return to his own country, he happened to be engaged by some merchants to paint the designs for a tapestry manufacture, which they had agreed to undertake at Constantinople, and was prevailed on to travel to Turkey. But, although the project failed of success, yet it afforded Kouc an opportunity of designing the most pleasing prospects in the neighbourhood of that city; as also the processions, assemblies, sports, feasts, and conversations of the Turks, which he represented in an agreeable style. He copied his figures from nature, and their dresses were adapted to the mode of the time, to their stations and characters. The countenances of his female figures were very engaging; and his back-grounds in particular are managed with abundance of skill. Seven of those Turkish designs were afterwards engraved, and in one of them he introduced his own portrait in the habit of a Turk.

When he came back to Holland, he settled at Antwerp, and painted a great number of portraits, altar-pieces, and cabinet-pictures; and was appointed principal painter to the Emperor Charles V. He published several volumes on the subjects of architecture, geometry, and perspective; and with a critical exactness translated the works of Sebastian Serli, out of the Italian into his native language.

CHRISTIAN VAN KOUWENBURGH, or KAUWENBURGH.

*Painted History.*

DIED 1667, AGED 63.

This painter was born at Delft, in 1604, and was the disciple of John Van Nes; but the taste which he manifested in his paintings was acquired in Italy, where he so far improved himself, by studying after the best models, that in a great measure he shook off his original Flemish *goût*. His subjects were for the most part historical, with figures as large as life; and he particularly excelled in designing the naked. His colouring was exceedingly natural, his design correct, and his composition was in a beautiful and grand style.

Many fine pictures of this master's hand are in the palace of the Prince of Orange at Ryswick, and the House in the Wood.

FRANCIS

## FRANCIS KRAUSE.

*Painted History.*

DIED 1754, AGED 48.

He was born at Augsbourg, in 1706, where he lived in the lowest poverty; but his appetite to the art of painting enabled him to surmount all difficulties that injurious fortune had thrown in his way. A gentleman who was on his travels to Italy took him along with him; and, on his journey, having discovered the genius of his attendant, on his arrival at Venice, he placed him as a disciple with Piazzetta. Under the direction of that famous artist, Krause studied with indefatigable application night and day, and his improvement was proportionably surprizing; so that, in some time, even Piazzetta was deceived by his work, and mistook the paintings of his disciple for his own, as others also had been deceived before by the similitude.

Having, in a few years, sufficiently perfected himself in his profession, he quitted Venice, and, went to Paris; and, in order to make the public acquainted with his talents, he presented to the Academy a picture, representing the death of Adonis. That composition might perhaps have succeeded to his wish, had not his own indiscreet vanity too strongly appeared; for he overvalued his own works, so as to believe them faultless, and depreciated the works of others, without respect or justice; by which conduct he disgusted that judicious body of artists, who rejected his application. Meeting, therefore, with such a repulse as he very justly deserved, he went to other cities of France, where he found sufficient employment, particularly for the churches and convents; and his most capital performance is in the refectory of the Carthusians at Dijon, of which the subject is Mary Magdalen anointing the feet of Christ in the house of the Pharisee. But, after all his labours, finding himself in low circumstances, he undertook to paint portraits in crayon, and performed it with extraordinary success; yet, either through bad economy, or profusion, he never was thoroughly extricated from his difficulties.

Notwithstanding the vanity and self-approbation of this painter, he possessed great talents. His manner of designing was good, and he was singularly excellent in the extremities of his figures; his genius was not abundant, but his colouring had force and brilliancy; his penciling had a great deal of freedom; and his touch was firm, though not always equally so; for sometimes it appeared dry, yet at other times it was full of spirit. In some of his pictures he has run into too great a degree of blackness, by endeavouring to make his lights more lively and striking; and his colouring appears much changed from its original tint, either by an injudicious and improper mixture of the colours, or by not using those that were of the most durable kind. So that posterity will scarce be able to judge of his merit; since, even already, there is so evident an alteration, by the fading of the lighter colours, and by the increasing blackness of the darker.

When his paintings were new from the pencil, they had an uncommon and surprizing lustre; but all that brightness and beauty is succeeded by paleness in one part, and addi-

Y y

tional



tional darkness in another. Yet he cannot but be always accounted a good artist, who was capable of imitating so great a master as Piazzetta, and of imitating him to such a degree of exactness as to deceive the most sagacious judges.

### JOHN VAN KUICK.

*Painted History and Portrait.*

DIED 1572, AGED 42.

He was born at Dort, in 1530, and for some years lived in general esteem, being accounted a very fine painter on glass, as well as in oil colours; and his composition was allowed to have something in it that was judicious and masterly. But having indiscreetly given some slight offence to the Jesuits at Dort, they persecuted him with a most unremitting severity, accused him of heresy, and prevailed so far as to have him imprisoned. He was kept in irons for a long time, although John Van Boudewinze, the Chief Justice, took all possible pains to procure his enlargement; and Kuick, out of gratitude, painted a picture for that Magistrate, representing the Judgment of Solomon, in which he designed the portrait of his benefactor, for the head of the principal figure, as a particular compliment.

That picture having been finished during the confinement of the painter, it gave new offence to that unforgiving tribe, the Jesuits, who daily contrived means to increase the miseries of his imprisonment, and never ceased their persecution of him till they extorted a final sentence from the judge, condemning him to death. That sentence the Jesuits and Monks took care to have immediately executed; and they caused him to be burned alive, to the inexpressible concern of all Protestants, who dreaded the tyranny and persecuting spirit of the church of Rome, and to the universal regret of all the lovers of the art of painting.

### JOHN KUPETZKI, or KUPIESKI.

*Painted History and Portrait.*

DIED 1740, AGED 73.

This painter was a Bohemian, born in 1667, at Porfina, on the frontiers of Hungary; of an obscure family, incapable of affording him an education suitable to his genius and talents. His father was eager to have him fixed to a trade, and for that reason he withdrew himself privately, to avoid a situation that seemed disagreeable to him, and directly contrary to his inclination, though he was under a necessity of begging as he travelled, and suffered extreme hardship. Entirely undetermined whither to direct his course, he stopped accidentally at the castle of Count Czobor, in quest of some assistance, and there saw a painter at work, whose name was Claus, and whose reputation in that country was considerable.

Kupetzki,

Kupetzki surveyed the work with remarkable attention for some time; and then, taking up a piece of charcoal, he imitated on the wall some of the ornaments with such spirit, that the Count and the painter were surprised, when they saw that effort of strong uninstructed genius; for Kupetzki, being asked what master had taught him, answered, that his love for the art had been his only director. Such a sudden exertion of genius had a very happy effect for the destitute traveller, on the mind of Czobor; for that nobleman generously took him under his protection, maintained him in the castle, provided every necessary for him, and engaged Claus to instruct him in the art of painting.

He soon became capable of assisting his master in several great works; employing his leisure hours in copying some paintings of Carlo Loti, which were in the collection of the Count; and, by studying the style and manner of that master, he so far admired him, that he endeavoured industriously to imitate him. In that way he spent three years with Claus in Bohemia, and also at Vienna; and then quitting him, he went to Venice and Rome for farther improvement. In those cities, he for some time diligently copied the works of the best artists; till at last his reputation so increased, that he was employed by the Nobility of Rome, was enriched and honoured, and particularly patronised by Prince Stanislaus Sobieski. The merit of his works may reasonably be conjectured, by the purchase made by the Margrave of Brandenburg Bareith, who, for nine of his pictures, gave Kupetzki sixteen thousand German florins.

He was exceedingly desirous to arrive at perfection in his art, and omitted no labour or industry to procure improvement in every branch of it. Having, therefore, observed that the Roman school was principally famous for design, and inferior to others in regard to colouring, he went to Bologna, to study and copy the works of Guido, to acquire his delicate manner of penciling; from thence he visited Florence and Parma, to study Correggio; and at last went a second time to Venice, to study Titian, whose colouring is so universally allowed to be superior to all. From so commendable an attention to those eminent masters, his own style was elegantly formed; and the portraits of his hand were preferred to the best of his cotemporaries. His colouring was admirable, his pencil broad, and his touch full of spirit.

The Emperor Charles III. would willingly have retained him in his service as principal painter, which station he had held under the Emperor Joseph; but he preferred his liberty to all the advantages of so honourable an employment. He painted the portraits of the Imperial family several times, and the prime Nobility of that Court; and had also the honour of painting the Czar Peter, and most of the Princes of Germany.

In respect of his colouring, in which his greatest excellence consisted, he was compared to Rembrandt; but, in regard to the hands, he was equalled with Vandyck. One writer, indeed, alledges, that his portraits were too lean, and the fingers too short; but Mr. Fuesli, a Swiss painter, and a good judge, justifies Kupetzki from that imputation; and affirms, that though he might sometimes be guilty of those faults, yet they were faults generally observed in the works of this painter. But Fuesli confesses that, in the latter part of his life, he was apt to spend too much time on his pictures; and would



often have spoiled them by too much retouching, if they had not been taken out of his hands. The colouring of his heads engaged his principal attention, and he seemed rather negligent of the draperies; yet no master could possibly have a more extensive knowledge of the chiaro-scuro than Kupetzki.

JACOB GERRITZE KUYP, or CUÿP.

*Painted Landscapes, Battles, and Cattle.*

He was born at Dort, and learned the art of painting from Abraham Bloemart, by whose instruction he became an extraordinary good painter of landscape. His principal subjects were the different views, which he sketched after nature, in the environs of Dort; always being attentive to introduce pieces of water, or rivers, with cattle on the banks, and particularly cows and sheep. Yet frequently he painted battles, as also the marchings or encampments of armies.

He had a good pencil, a broad and free touch, a tone of colouring that was sweet and agreeable, an outline generally correct, with great transparence in his water, and good keeping. His memory is held in just esteem at Dort, for being the founder of the painting academy of St. Luke, in that city; which he established in concurrence with three other artists of distinction, Isaac Van Haffelt, Cornelius Tegelberg, and Jacques Grief, in the year 1642.

ALBERT KUYP, or CUÿP.

*Painted Cattle, Landscape, and Moon-lights.*

He was born at Dort, in 1606, the son of Jacob Gerritze Kuyp, and also his disciple; though in his manner he differed extremely from his father, being abundantly neater in every part of his works; nor was his penciling so rough and bold as any other painter of the same name. The father principally adhered to one or two species of animals; but to Albert, oxen, sheep, cows, horses, fruit, landscape, smooth water, or ships and boats, were all equally familiar, either to design or to execute. He excelled in every article that he attempted to represent, and painted every object in the same free and natural manner; always lovely and true in his colouring, always clear and transparent.

He was accustomed to observe nicely even the particular times of the day, to express the various diffusions of light on his objects, with all the truth of nature; and in his pictures, the morning, attended with its mists and vapours, the clearer light of noon, and the saffron-coloured tints of the evening, may readily be distinguished. He likewise excelled in moon-light pieces; some of them being so admirably expressed, that the glittering reflection of the lunar beams on the surface of the water, appeared more like real nature, than like any imitation of it.

The most capital performance of this master is the representation of the cattle-market at Dort, and the square where the troops and soldiers exercise. In that picture he has  
painted

painted the most beautiful horses that appeared on the parade, so like, that every one of them might be as distinctly known in the painting, as in their evolutions. His studies were entirely after nature, and most of the views which compose the subjects of his landscapes are in or about the city of Dort. He left a great number of drawings and designs, heightened with water-colours, which are preserved as curiosities by the connoisseurs.

## L.

PETER VAN LAER. Vid. BAMBOCCIO.

ROELAND VAN LAER, or LAAR.

*Painted Conversations, Cattle, and Landscapes.*

DIED 1640, AGED 30.

HE was the elder brother of Bamboccio, born at Laeren, near Narden, in 1610, and painted in the same style and manner as his brother; being not much inferior to him, either in colouring, pencil, or design. He travelled to Italy along with Peter, and they resided together at Rome for several years; Roeland painting the same subjects, and following his profession with very great success.

He left Rome to visit Genoa, perhaps with a view to avoid all competition with his brother; and it is highly probable that he would have made a considerable figure, if he had not been cut off in the prime of his years in that city.

GERARD LAIRESSÉ.

*Painted History and Portrait.*

DIED 1711, AGED \* 71.

This master was born at Liege, in 1640, and received the principal knowledge of the art of painting from his father, Reinier de Lairessé, though he is also accounted a disciple of Bartolet. His manner of handling was indeed very like the manner of that master, and his pictures were in as good esteem; the only perceptible difference seems to be, that the pencil of Lairessé was more rough than that of Bartolet, and his colouring not

\* The authors of the *Abrégé de la Vie des Peintres*, by some oversight, say, that Lairessé died at the age of sixty years, although they fix his birth in 1640, and his death in 1711, which evidently makes him 71.



not so melting and delicate. By his intimacy and conversation with Bartolet, he acquired that taste of the antique which is observable in all his works, though he was afterwards more fully instructed by others. But he formed his style and taste of design, by the prints and drawings of Pietro Testa, Nicolo Pouffin, and the studies of Bartolet, which the latter sketched from the vestiges of the superb ancient buildings at Rome, and also after the antique statues.

When he began to follow his profession for a livelihood, he settled at Utrecht; yet he was there in very distressed circumstances, and so necessitous as to be obliged to paint industriously, to procure even a poor maintenance. But at last, through the persuasion of some friend, he sent one of his pictures to a picture-merchant at Amsterdam, whose name was Vylenburg, who shewed it to Grebber and John Van Pee; and those artists commended it so highly, that Vylenburg, having enquired where he could see the author of that picture, went immediately to Utrecht, and prevailed on Laireffe to go with him to Amsterdam; which happened to prove the means of raising him from want and obscurity, to affluence and reputation.

His method of working was very singular; for, when his employer placed an easel, with a palette and pencils before him, expecting to see him begin to design, Laireffe sat down before the canvas, and, appearing contemplative for a few minutes, he pulled out a violin, which he usually carried about him, and began to play; then, suddenly laying aside the instrument, he sketched a design of the Nativity, and immediately resumed the violin; till having unbended his mind for a while with the music, he pursued his work, painting and playing alternately, and in two hours completed the heads of Mary, Joseph, and the Infant Christ, as also the Ox; and all so firmly executed, and well finished, as to astonish those who were spectators of the transaction. In his painting he was wonderfully quick and expeditious, having had such a readiness of pencil, as directly corresponded with the liveliness of his imagination, and the sprightliness of his ideas; and that extraordinary power of hand is sufficiently evidenced, by the great number of compositions which he finished. Of his quickness he gave one incontestable proof, by having laid a large wager, that he would finish in one day, on a pretty wide canvas, a picture of Apollo and the nine Muses; which wager he won; although he also painted the portrait of a person who stood admiring his work, for the head of the Apollo.

He was very studious to fix the attention of the spectators on the principal figures in his subject; though other very great masters have injudiciously neglected that just observation. But all his paintings are by no means equal, either in composition, correctness, or invention. Perhaps that inequality of merit might have been partly occasioned by the languor of his spirits at particular times; and partly by the multiplicity of his undertakings: but, in every one of his pictures, there are great appearances of a masterly genius; for his expression is generally lively, his colouring good, true, and glowing; and a light, firm touch, gives a beauty and value to every thing he painted. In his draperies may be observed the taste of the best masters of Italy; they are light,

broad, simple, and in very natural folds; but the draperies of his women were of filks, that admitted of different reflections of light, and sometimes gave them a look of richness, as in his picture of Stratonice. His figures usually were well turned, though sometimes rather too short; and notwithstanding that some of them wanted grace, yet he designed many that were truly graceful.

He had the unhappiness to lose his sight several years before he died; but even then he was constantly attended by the artists and lovers of painting, to receive instruction from him, of which he was remarkably communicative; and the treatises on design and colouring, which pass under the name of *Lairesse*, were not wrote by him, but collected from his observations, after he was blind, and published after his death, by the society of artists.

Whenever the back-grounds of his pictures required architecture, he designed it in a grand style, as if the ruins of Athens or Rome had been his models.

The picture which is accounted his most capital performance, is the History of Heliodorus, which is at Amsterdam; and the pictures of Young Moses trampling on the crown of Pharaoh, of Polyxena, Germanicus, and Anthony and Cleopatra, are very highly celebrated.

#### ERNEST LAIRESSE.

##### *Painted Animals.*

He was brother to Gerard Lairesse, and derived his knowledge of the art of painting from his father, Renier de Lairesse. He made very considerable advances in his profession, even while he was a young man, and excelled in painting all sorts of animals. He shewed so good a genius, that the Prince of Liege sent him to Rome to improve himself, and from those excellent models, which he had an opportunity of studying there, he made as great a proficiency as could be expected.

That Prince retained him in his service when he returned from Italy; and he continued at that Court, in much favour and esteem, as long as he lived.

He had a brother, JOHN LAIRESSE, who painted all kinds of animals in the same taste as Ernest, and with very good success; he had likewise another brother, JAMES LAIRESSE, who excelled in painting flowers.

#### NICHOLAS LANCRET.

##### *Painted Conversations.*

DIED 1743, AGED 53.

He was born at Paris, in 1690, and, according to the most authentic writers, was a disciple of Watteau; but, according to the Chronological Tables, he was the disciple of Gillot; yet probably he might have been instructed by both. Under the direction of Watteau he made an extraordinary progress; and so well imitated the style and manner of  
of



of his master, that some of his works are frequently taken for the genuine paintings of Watteau. And although it cannot be truly said that he arrived at the excellence of his master, either in the spirit and delicacy of design, or the beauty of his colouring and handling, yet his paintings are lively and agreeable.

He was indefatigable in his profession, and finished a great number of pictures; in all which may be observed a great deal of truth and nature, good composition and execution, groupes of figures, well disposed and agreeably turned, and the whole handled with a light pencil.

LANG JAN. Vid. REYN.

JOHN LANFRANC, CAVALIÈRE.

*Painted History.*

DIED 1647, AGED 66.

This master was born at Parma, in 1581; at first was the disciple of Agostino Caracci, but afterwards of Annibal, to whose taste of design and colouring he adhered entirely. He obtained, under that eminent artist, so great a degree of knowledge in his profession, and such a power in penciling, that he was employed by Annibal to execute some of his designs in the Farnesian palace at Rome; which he finished in so masterly a manner, that he made the difference imperceptible between his work and the work of his master, even to this day.

His genius directed him to grand compositions; for he had a peculiar facility in designing them, and he painted in fresco as well as in oil. His imagination was lively, and his hand ready to execute the ideas which occurred to his mind; but that remarkable ease with which he invented, and that readiness in expressing his conceptions, caused him to be less attentive to the studying every part of his design, and less careful to observe the requisite correctness. While he was under the guidance of Annibal, he was much more correct; but, after the death of that celebrated artist, he abandoned himself more to the impetuosity of his genius, and with much less regard to regularity and the beauty of proportion. The Cupola of Parma (which was painted by Correggio) Lanfranc studied so particularly, that it enlarged his ideas, and gave him such a fondness for the admirable effect produced by foreshortened figures, when they are happily executed, and also such a taste for the grandeur of composition, that, in the Cupola of St. Andrea della Valle at Rome, he designed figures of above twenty feet in height, which have a noble effect. As he was thoroughly acquainted with the principles of perspective, those large figures appear but of a natural and just proportion from the point of observation below; and to a judicious eye they seem much more commendable than some of his smaller designs. The subject of that painting, is the representation of the Saints in Glory; and it is esteemed his most capital performance. He did indeed covet to imitate the grace of  
Correggio,

Correggio, but never could arrive at that excellence; his greatest power being manifested in his composition and fore-shortening; for he was deficient in correctness and expression, and his colouring, though sometimes admirable, was frequently too dark.

His figures are well grouped, and his draperies have an uncommon elegance; but although his taste of design, in imitation of his master Annibal, is always grand, yet could he not preserve the same correctness; nor is his colouring, or the tint of his carnations, any way comparable to those of Annibal; his shadows particularly being too black in general, and frequently more similar to the tints of Caravaggio. Although he was not well skilled in the management of the chiaro-scuro, being unacquainted with its true principles, yet he sometimes practised it, rather from the felicity of his genius than from any knowledge of the art. However he had abundant merit in his profession, and his best works will always support their great and deserved reputation.

By order of Pope Urban VIII. he painted in the church of St. Peter at Rome, the representation of that Saint walking on the water; which afforded the Pope so much satisfaction, that he conferred on him the honour of knighthood. One of the excellent compositions of Lanfranc, is in the church of St. Anne, at Naples. It represents the Virgin and Child, with St. Domenic, and St. Januarius. The composition is truly fine, the colouring admirable, and the effect beautiful and brilliant. The head of the Virgin is in a grand style, and with a character full of majesty and dignity; and in the same city, in the Palazzo della Torre, there is a picture by this master, which is esteemed equal to any of his productions. The subject is St. Francis dying, attended by Angels, who are assisting and comforting him in his last moments, and the figures are as large as life. Some of the heads of the Angels are in the taste and style of Domenichino, the colouring is strong, the manner of design grand, and the head of the Saint is particularly sweet and amiable.

#### HENRY LANKRINCK.

*Painted Landscape.*

DIED 1692, AGED 64.

He was born in 1628, learned the art of painting in the academy at Antwerp, and became a painter of considerable note. He studied principally after Titian and Salvator Rosa; and met with an encouragement in England equal to his merit. His landscapes shew a good invention, good colouring and harmony, if they are of his best manner; and they are extremely free and beautiful in the skies. His views are usually of a rough rude country, with broken grounds and uncommon scenery, having some strong lights judiciously placed, and great warmth; and as to the figures which he introduced, they were properly disposed and designed in imitation of Titian.



## ANDREA LANZANO.

*Painted History.*

DIED 1712.

He was a Milanese, and the disciple of Ludovico Scaramuccia ; but having spent some years under that master, he went to Rome, and placed himself in the school of Carlo Maratti. By the instructions of that famous artist he became a painter of distinguished note ; and was much esteemed for the goodness of his composition and design, for the beauty of his colouring, and for the grace and dignity of his figures.

## NICHOLAS DE LARGILLIERE.

*Painted Portraits, History, Animals, and Landscape.*

DIED 1746, AGED 90.

He was born at Paris, in 1656, and at first intended for a commercial business ; but his father having taken the young man along with him on a trading voyage to England, and finding the bent of his genius to be solely to the art of painting, indulged the inclination of his son, and placed him as a disciple with Francis Gobeau, a painter of some considerable note. Although he was taught in that school to paint fruits, flowers, fish, landscapes, and animals, or subjects taken from low life, in the manner of Bamboccio and Jan Miel, yet Largilliere had more elevated ideas, and applied himself to study the works of the great masters in the historical style, as being more suitable to his turn of mind, and more likely to gain him that distinction, of which he seemed ambitious. He spent six years in constant application to his studies ; endeavouring to observe and imitate nature, in every part that might conduce to improve him in the profession he had undertaken.

When he thought himself sufficiently qualified to commence painter, he went to London, where he gained the friendship and countenance of Sir Peter Lely, who expressed much esteem for his works ; and at last he was so far honoured, as to be made known to King Charles II. for whom he painted several pictures. At his return to Paris, Vander Meulen and Le Brun having seen some of his performances, encouraged him to continue in his own country, and procured him friends by their recommendation ; so that his reputation was generally spread through Paris, and Lewis XIV. sat to him for his portrait, as also did James II. and his Queen.

He was accounted to have had a good genius, to compose well, to be correct in his design, and to distribute his draperies judiciously ; his principal excellence, however, consisted in his colouring, and particularly in portraits, of which the heads and hands were remarkably well executed, with a light and spirited pencil. His tint of colour was clear and fresh, and, by his manner of laying on his colours, without breaking or torturing them, they have

have long retained their original freshness and beauty. It is observed by some French writers, that he was admitted into the academy as an historical painter, that circumstance seeming to imply a higher compliment to the abilities of Largilliere; yet, though several of his designs in history may justly deserve commendation, his reputation is certainly more established as a painter in portraits, than as a painter of history. But the French rarely omit even the smallest opportunity, either to load their own artists with exaggerated commendation, or to depreciate the artists among the English.

The most capital work of this master, is a grand composition representing the Crucifixion of Christ; in which the compassion expressed in the countenances of the spectators, the grief of the Virgin, and the sorrow of St. John, shew a good understanding of the subject. He was appointed director of the academy, as a public acknowledgment of his merit; in which station he preserved that esteem which his talents had so justly procured for him.

#### MARCELLUS LAROON.

*Painted Conversations, History and Portrait.*

DIED 1705, AGED 52.

He was born at the Hague, in 1653, and instructed in the art of painting by his father, till he went with him to England; but, on his arrival at London, he was at first placed with La Zoon a portrait painter, and afterwards with Fleishiere; yet his real improvement was derived from his own assiduity. When he began to work for himself, as he had diligently studied nature, he copied it closely, so that his manner was entirely his own. He drew correctly, and painted drapery in a taste that was far superior to any of his contemporaries; and on that account was employed by Sir Godfrey Kneller, to paint the draperies of his portraits. But the greatest merit of this painter consisted in his being able to imitate the style, the touch, and the colouring of those masters who were esteemed the most eminent; and his imitations are very exact.

A picture of that kind (which the Italians call *Pastici*) is mentioned in the collection at Houghton, the seat of Lord Orford, which, it is said, might easily pass for the work of Bassan, though it was really painted by this artist. He painted conversations, and most kind of subjects, in a large as well as in a small size.

#### PETER LASTMAN.

*Painted History.*

He was born at Haerlem, in 1581, and became a disciple of Cornelius Cornelisz, of Haerlem; but when he had spent some years under the direction of that master, he travelled to Italy, and improved himself both in his taste of design, and his handling. His manner of composing was with a number of figures, which he grouped with a great deal of propriety, and very often disposed them judiciously. His naked figures are usually well



designed, his draperies flowing and full, and his colouring strong; but all his studies from the antique, or the great masters, could not divest him of his national taste, nor furnish his mind with a competent degree of grace or elegance.

One of the most capital paintings of Lastman, is the history of St. Paul at Lystra, in which the characters are very well distinguished, and particularly the priests, who have an air of solemnity and dignity. He was exact in observing the costume, not only in the draperies of his figures, but even in the vases and instruments used by the antients of those times in their sacrifices. He had the honour of being the master of Rembrandt, and some other considerable painters.

### JACOB LAVECQUE.

*Painted Portrait.*

DIED 1674, AGED 50.

He was born at Dort, in 1624, and learned the art of painting in the school of Rembrandt; yet he did not adhere to the manner of that great master, but rather chose to imitate De Baan. While he studied under Rembrandt, he painted one picture, which, in the penciling and colouring, so strongly resembled the work of that great artist, that it might be readily mistaken for his. That picture Lavecque always kept by him, as a proof of his ability in his profession, and yet endeavoured to imitate an artist that was greatly inferior to Rembrandt.

### FILIPPO LAURA, or LAURI.

*Painted Landscape and History.*

DIED 1694, AGED 71.

This admired artist was born at Rome, in 1623, the son of Balthasar Laura, a good painter, who had been the disciple of Paul Bril. From his father, Filippo learned the rudiments of the art, but afterwards he studied under Angelo Carosello, who was his brother-in-law; and proved in a short time so great a proficient, that he far surpassed his instructor in design, colouring, and elegance of taste. He attended assiduously to nature; he examined those paintings that were excellently performed by others, and made so happy a use of his observations, that he changed his first manner entirely, and formed another, more sweet, more pleasing, and much more delicate, as well in the scenery as in the colouring.

He applied himself to painting historical subjects in a small size, enriching the backgrounds with lively landscapes, that afforded the eye and the judgment equal entertainment. But although he mostly delighted to paint in small, he finished several very grand compositions for the altar-pieces of churches, which were highly approved; yet were his works in small exceedingly more admired, than those of a larger proportion.

It

It cannot perhaps be truly affirmed that he was one of the first rank of painters at Rome, but his paintings have abundance of merit and elegance. He designed well, and had considerable grace in his compositions. The style of his landscapes is always pleasing; and though his landscapes have not all an equal degree of merit, some of them being a little too strong, and some too faint, yet they have in general a lively freshness, which will always allure the eye, and please the judicious.

He had a rich invention, and an accurate judgment; his usual subjects were histories, or fables taken from the Metamorphosis of Ovid, or bacchanals, or landscapes with delicate figures, all painted in a small size; and his works are now extremely valued for correctness of outline, for the delicacy of his touch, and for that spirit which enlivened all his compositions. They are in universal esteem, and eagerly bought up, at large prices, in every part of Europe.

#### JOHN ANTHONY VANDER LEEPE.

*Painted Landscapes, Sea-pieces, Storms, and Calms.*

DIED 1720, AGED 56.

He was born at Bruges, in 1664, of a distinguished and wealthy family. His first ideas of painting were formed, only by observing the embroideries of a young lady; and he accustomed himself to imitate in water-colours what she worked with her needle. Afterwards he added to his knowledge and taste, by copying prints and good designs of other masters in water-colours; till, by the assistance of a strong natural genius, and sedulous application, he acquired an expertness in painting, not only with the colours he used originally, but also with oil.

His fancy led him to paint landscapes, which he always sketched after nature; and likewise to represent views of the sea, in storms, and in calms: those subjects he was so desirous to describe agreeable to truth, that he constantly took his observations on the sea-shore; and designed the prospects, the diversified appearances of the water, and every object that engaged his attention, with the utmost precision on the spot, adapting afterwards his skies with extraordinary skill, so as to render them suitable to his subject. From some of those sketches he finished a very large sea-piece, that had a surprising grand effect; and he also painted a landscape, with figures representing the Flight into Egypt; in which the trees, the foliage, and the plants were beautifully coloured, and touched in the style of a master. That picture is in the church of St. Anne, at Bruges.

The utmost ambition of Vander Leepe was to visit Italy; but he was prevented by the tender remonstrances of his parents, and also by his having married early, and holding some honourable and lucrative employments, which demanded his personal attendance; and he continued to paint, merely from the pleasure he derived from the practice of his art, and not from any motive of being enriched by his labours.

It seems very extraordinary, that a person who had never been regularly trained to the profession, who had no instructor, and who had been indebted even to an embroiderer for his



his first knowledge should arrive at such eminence, as to induce every connoisseur who saw his works, to conclude that he had studied in Italy. His landscapes are very much in the taste of Genoels, and frequently in the style of Poussin. He painted with extraordinary readiness and ease, having a light free touch, and a good tone of colouring, though sometimes his colouring appears rather too grey; but his sea-pieces are more highly valued than his land-prospects. The figures in his pictures are generally painted by Mark Van Duvenede, and Nicholas Kerckhove, two good masters, who adapted the figures to the subjects with great skill and propriety.

GABRIEL VANDER LEEUW, or DE LEONE.

*Painted Oxen, Sheep, and other Animals.*

DIED 1688, AGED 45.

He was born at Dort, in 1643, and learned the art of painting from his father, Sebastian Vander Leeuw, who was an exceeding good painter of animals, having been bred in the school of Jacob Gerritze Kuyp. But the genius of Gabriel being strong and lively, it soon enabled him to surpass his father, and appear with credit in his profession.

However, he seemed conscious that he stood in need of farther improvement, and therefore, to obtain a better taste, he resolved to travel to Italy, and in his progress visited France, Turin, Naples, and Rome. He spent fourteen years abroad, four at Paris and Lyons, and ten in Italy, and particularly attached himself to the style of Castiglione, and Philip Roos, called Rosa da Tivoli; but he studied the latter with more satisfaction than he did the other, and at last imitated his model happily in the freedom of his touch, and the readiness or rather the rapidity of his hand. Houbraken asserts, that he had seen a picture of this master, in the manner of Rosa da Tivoli, representing a drove of oxen, sheep, cows, and other cattle, which was painted with extraordinary spirit, and with great boldness and freedom of pencil.

He studied his scenes and every object after nature, and spent whole days in the fields, to observe the forms, actions, and attitudes of those different animals which he intended for his subjects, sketching them with great exactness; by which conduct, he not only acquired the habit of designing correctly, but he furnished himself with a variety of objects proper to be inserted in any of his future compositions.

When he returned to Holland, his works were extremely acceptable to the public, and immediately bought up; but, as he painted expeditiously, and finished his pictures surprisingly fast, their number proportionably diminished their price, and he felt a severe mortification, on observing that the demand for his works decreased daily. That discouragement made him resolve to return to Rome or Naples, where he had formerly experienced the greatest success; but he was prevented from putting that project into execution by his death, which happened at Dort.

This artist had a very fine genius: his invention was lively and ready, and his hand as expeditious as his thought. His pencil was free, broad, and firm, and his colouring  
shewed

shewed the style of the Roman school; but that tone of colour was not agreeable to the Flemish taste, which seems to prefer the high finishing in pictures, and invincible patience in neat handling, to almost every other perfection in the art of painting.

PETER VANDER LEEUW.

*Painted Oxen, Cows, Sheep, and other Animals.*

He was born at Dort, in 1644, the younger brother of Gabriel Vander Leeuw, and instructed in the art by his father Sebastian. He painted the same kind of subjects as his brother, and with abundance of merit; but his manner of penciling and colouring was quite different from Gabriel's, and better adapted to the taste of his countrymen; for he finished his pictures neatly, and took all possible pains to render them transparent, giving them also an agreeable and natural tone of colour.

Of all the Flemish artists he principally admired Adrian Vander Velde; he made him his model; and was so ambitious to imitate him, that whenever he sat down to paint any design of his own, he always placed a picture of Adrian's before him, that he might strike out some resemblance of that master, either in respect of his composition, his colouring, or design; by which means his paintings have always somewhat that reminds one of Adrian.

Yet, notwithstanding his acknowledged merit in his profession, he had an odd, whimsical, and disagreeable humour, which often gave offence to those who were best inclined to become his friends and benefactors. That peevish and perverse temper effectually prevented all persons of taste from visiting him, excited a general dislike, and compelled him to dispose of his works at a low rate, far below their intrinsic value.

STEFANO MARIA LEGNANO, called LEGNANINO.

*Painted History.*

DIED 1715, AGED 55.

This master was born near Bologna, in 1660, and received his early instruction from his father Ambrogio; but he was afterwards a disciple in the celebrated school of Carlo Cignani, at Bologna, where he learned design and colouring. Having made a great progress under that excellent master, he went to Rome, and placed himself as a disciple with Carlo Maratti, with whom he continued for three years. During that time he applied himself diligently to copy the works of the best artists, and formed a peculiar style, extremely pleasing; in which he blended the different manners of the Roman, the Milanese, and the Bolognian painters.

His subjects were histories, taken from the sacred, and also from the fabulous writers; which he executed with success, composing them with elegance and true taste. Some of his best works are at Milan; in which a judicious observer may behold a beautiful imagination,



imagination, a fine turn of thought and invention, a charming diffusion of light, an excellent management of the chiaro-scuro, a bold relief, and the whole touched with a free and sweet pencil.

GIOVANNI ANTONIO LEISMAN.

*Painted History, Landscapes, and Sea-ports.*

DIED 1698, AGED 94.

He was a German, born in 1604, who became a painter by the force of his own natural genius, without any instructor, and merely by studying the best paintings to be seen in his own country. After some years spent in close application, he travelled to Venice, and pursued his studies there so very assiduously after the works of Titian, Tintoret, and Paolo Veronese, that he rose into high esteem. The principal Nobility in that city kept him constantly employed, and his paintings were admired for their spirited and lively touch, also for the delicate colouring in his sea-ports, landscapes, architecture, and historical compositions; all which subjects he painted, with great truth, nature, and elegance.

Two of his pictures are particularly mentioned by Balthasar Pozzo, as being indisputably excellent. One is a landscape with dreary mountains, and thick solemn woods, out of which appears a gang of robbers preparing to assault some unfortunate travellers. The other is a sea-port, enriched with lovely views of magnificent buildings, antiques, and other beautiful and elegant incidents. Both of them are finished with wonderful delicacy, with a free pencil and a light touch, and have a very pleasing effect.

SIR PETER LELY, or PETER VANDER FAES.

*Painted Portrait and Landscape.*

DIED 1680, AGED 63.

He was born at Soest, in Westphalia, in 1617, but was placed as a disciple with Peter Grebber, at Haerlem, with whom he continued for two years; and, at the age of twenty-five, was accounted so excellent a painter of portraits, that he became state painter to King Charles II. By studying the works of the most admired masters of Italy, of which he purchased a capital collection, and by making them his models, he formed for himself a manner that was exceedingly agreeable. His pencil was light and delicate; his colouring lovely; the airs of his heads, and his figures, amiable and graceful; his attitudes were easy, natural, and well chosen, with an inexhausted variety. His draperies have such an agreeable negligence, with broad folds, that his works in that respect, as well as in other particularities, are easily distinguishable from all other artists; and they have proved incomparable models for succeeding artists to imitate. However, he had a very peculiar expression in the eyes of his female figures; a tender languishment, a look of blended

blended sweetness and drowfiness, unattempted before his time by any master, which he certainly conceived to be graceful. But although, in some particular forms, it might happen to have a desirable and fine effect, yet, as his expression is the same in all, he is accounted a mannerist. The hands of his portraits are remarkably fine, and elegantly turned; and he frequently painted landscapes, for the back-grounds of his pictures, in a style peculiar to himself, more suitable to his subjects than perhaps any other master could possibly have painted. He likewise excelled in crayon-painting; nor are his portraits in that way, which were finished entirely with his own hand, held in less estimation than those which he finished in oil; and by some connoisseurs they are accounted preferable to the others.

His works are so universally known in these kingdoms that they need no description; but they are also universally admired in all parts of Europe, where they are known. His only disciples were Greenhill and Buckthorn; and he appeared so jealous of having a rival in either of them, that he would not permit them to see in what manner he mixed or laid on his colours, nor how he marked and distributed them with his pencil; though each of them copied the works of their master to very great perfection.

#### BALTHASAR VAN LEMENS.

##### *Painted History.*

DIED 1704, AGED 67.

He was born at Antwerp, in 1637, and went to London, after the Restoration, to follow his profession; but he was not so fortunate as to find encouragement, or sufficient employment. He therefore was constrained to procure a livelihood, by making sketches for other painters. He composed small historical subjects with tolerable success; they were pleasing and well coloured; and he had a free pencil, with a ready invention; sometimes shewing a degree of elegance in his figures.

#### ARTO LEONE, called CORIARIO.

##### *Painted History.*

DIED 1564, AGED 66.

He was born in the year 1498, and was a disciple of Cornelius Engelbrecht. The style in which he designed was grand, and his figures were usually as large as life, and often even larger. His subjects were historical, taken from the sacred writings, or from fabulous authors, and sometimes from the Epic poets; in which he was particularly fond of introducing superb architecture, or pieces of bas-relief, which he designed and executed with great freedom of hand, and elegance of taste.



## N. VANDER LEUR.

*Painted History and Portrait.*

This artist was born at Breda, in 1667, according to Descamps, but according to the Chronological Tables, in 1657; and went to Rome when he was a youth, not yet arrived at his twentieth year. Soon after his arrival in that city, he had the happiness to obtain the patronage of a Cardinal, who procured him access to the richest collections of paintings, and by that means afforded him an opportunity of seeing and studying the most capital performances of the great masters. He devoted his whole time to his improvement, and was as diligent in his studies after nature, as he was in copying from the noblest models; till at last he was accounted the best copyist at Rome. He designed well, and in every respect made himself an able artist before he quitted Italy; and on his return to his own country, he received considerable applause for several of his compositions.

But although he might be allowed to design and colour well, and although he understood perspective and architecture, and might justly be esteemed a good painter of history, yet his imagination was cold, and his invention slow and difficult; so that it was rather a labour than a pleasure to him to undertake a composition. However, he excelled in portraits, and might have been without a competitor in that branch, if he had confined himself entirely to it. His best performance is in the church of the Recollets at Breda, and it is sufficient to establish his reputation.

## LUCAS VAN LEYDEN, or HUGENSE.

*Painted History and Portrait.*

DIED 1533, AGED 39.

This ancient artist was born at Leyden, in 1494, and instructed in the principles of the art by his father, Hugues Jacobs, a painter of some note. From his infancy he was exceedingly studious, not omitting his application even in the night, as well as in the day; and, by such incessant industry, he was qualified to produce such works at the age of nine and twelve years, as excited the admiration and astonishment of all the artists of that time. He painted not only in oil, but in distemper, and on glass; and was full as eminent for engraving as for painting. After he had been taught the rudiments of the art by his father, he was a disciple of Cornelius Engelbrecht; in whose school he so far perfected himself, as to be able to follow his profession independent on any other.

His genius exerted itself so early, that, before he was fifteen years of age, he painted the history of St. Hubert, which procured him the greatest imaginable applause and honour. His tone of colouring is good, his attitudes (making a reasonable allowance for the stiff German taste) are well enough; his figures have a considerable expression in  
their

their faces, and his pictures are very highly finished. He endeavoured to proportion the strength of his colouring to the different degrees of distance in which his objects were placed; for in that early time the true principles of perspective were but little known, and the practice of it was much less observed; as may be evident from the works of Albert Durer himself, who did not observe the rules of it with any tolerable exactness, although he wrote a treatise expressly on that subject. But, as Lucas had no instructor to direct him in the knowledge of that branch, he was consequently incorrect, with regard to the proportional height of his figures to their distances, and the receding of his other objects, so as to appear a mannerist. His draperies are abundantly too stiff; they generally are broken into too many folds; and in his heads there appears too great a familiarity, as well as a want of elegance and grace.

Writers mention a very famous print of this master's engraving, the subject of which is a Bag-piper; and it has been sold for an hundred ducatoons, or about twenty pounds sterling. In the Town-hall at Leyden, the most capital picture of Lucas is preserved with great care, the magistrates having refused very large sums which have been offered for it. The picture represents the Last Judgment, and it contains a prodigious number of figures. The composition is good, the female figures are delicately painted, and the carnations have a great deal of truth; though at the same time it cannot but be regretted, that he had not a proper taste to study beautiful nature more effectually.

#### N. L E Y S S E N S.

##### *Painted History.*

DIED 1720, AGED 59.

He was born at Antwerp, in the year 1661, and went early to Rome, where he employed himself studiously in observing those admirable works of nature and art, which occur to an artist in that celebrated city and its environs. But although his works were distinguished by uncommon marks of esteem and commendation, while he resided in Italy, yet he quitted all his prospects of fame and wealth from a tender impulse of filial piety.

His father was poor, and very aged; and he left Rome from no other motive than to support his father, and to render the life of his parent comfortable by his own care and acquisitions. And Providence visibly seemed to reward the goodness of his heart; for he had more employment than all the painters at Antwerp, and even more of unsolicited work than those artists had who exerted all their interest, skill, and industry, to procure business. Except it was to attend the duties of his religion, he never absented himself from his feeble parent; he sought for no other companion or intimate; and on every occasion always treated him with the most tender and dutiful respect that it was possible to express.

He had a good taste of designing historical subjects; particularly, he designed nymphs, boys, statues, and bustos, with extraordinary correctness, and very agreeable colouring.

A a a 2

On



On that account he was much employed by Hardime, Boffchaert, and Verbruggen, who were flower-painters, to adorn their pictures with figures adapted to their subjects. His merit in his profession, and his conduct in domestic life, were rewarded with universal esteem; and he left behind him the character of being a good painter, and what is still a more honourable encomium, the character of possessing a good heart, and exemplary virtue.

#### LIBERALE VERONESE.

##### *Painted History.*

DIED 1536, AGED 85.

He was born at Verona, in 1451, and was a disciple of Vincenzo di Stefano; but he imitated the style and manner of Giacomo Bellini, of Venice. He finished his pictures with exceeding neatness and patience, almost beyond example, so as to give them the appearance of miniatures; and in most of his compositions he designed a multitude of figures. Vafari mentions one, representing the Adoration of the Magi, consisting of an infinite number of small figures, horses, dogs, camels, and other animals; in which the heads were carefully and highly finished; the whole looked like miniature, rather than oil painting, and at that time it was wonderfully applauded.

His principal works are in Verona, where he painted many altar-pieces for the churches, and a large number of easel-pictures for the Nobility. A very high commendation is given to a picture of this master, representing the Marriage of St. Catherine, in which the composition is good; there appears a great deal of grace in the heads, and a natural delicate expression.

#### PIETRO LIBERI, called CAVALIÈRE LIBERI.

##### *Painted History.*

DIED 1677, AGED 77.

This master was born at Padua, in 1600, and travelled through the principal cities of Italy, to study the works of the most eminent painters. He had a very enlarged genius, which enabled him to discern the essential beauties, and also the particular excellencies of every master, on whose works he employed his observations. While he resided at Rome, his attention was wholly engrossed by the grand style and compositions of Raphael; in Parma, he was devoted to Correggio and Mazzuoli; and at Venice, to Titian and Tintoretto. From those different manners, from the beautiful variety perceptible in the works of those different artists, he formed a style of his own, that was full of spirit, extremely judicious, and consisting of a pleasing mixture of them all; though it must be at the same time allowed, that his tone of colouring partook rather too much of the red in some of his compositions.

In

In the Palazzo Zambecari at Bologna, there is an excellent historical picture, supposed to be the representation of Job; which is much admired, and shews a mixture of the styles of Caravaggio and Calabrese. In the cathedral church of Vicenza, is also an ingenious composition of the drowning of Pharaoh, which is designed in a grand style, and finely painted; and in the church of St. Maria Maggiore, at Bergamo, one of the most capital performances of Liberi is preserved, of which the subject is Moses striking the Rock; it is much better coloured than those which he usually finished for the churches, having less of the red tint, and abundance of force, though it is somewhat incorrect in the design.

GIOVANNI ANTONIO LICINIO. Vid. PORDENONE.

GIULIO LICINIO. Vid. PORDENONE.

JAN, or JOHN LIEVENS.

*Painted History and Portrait.*

He was born in 1607 at Leyden; and his father, having observed that he had a natural propensity to painting, and discovered symptoms of genius while he was yet in his infancy, placed him under the direction of Joris Van Schooten. Afterwards he became the disciple of Peter Lastman, with whom he continued for two years; and at the age of twelve he copied two figures of Democritus and Heraclitus, after the paintings of Cornelius Van Haerlem, which might readily be mistaken for the originals. Principally he employed himself in studying after nature, and in a short time distinguished himself greatly, particularly by a portrait of his mother, which he painted at a very early period of his life, and it is described as a wonderful performance.

Although he was allowed to excel in portrait, yet he frequently painted history, with abundance of success; among the number of which compositions, the Continnence of Scipio is celebrated in very high terms. Another performance of Lievens, applauded by the poets as well as the artists of his time, was the representation of a Student in his Library, the figures being as large as life. That picture was purchased by the Prince of Orange, by whom it was presented to King Charles I. who expressed his surprise at the excellence of the work, especially when it was known that the artist was then not above twenty years of age. It proved a means of procuring him a favourable reception at the Court of London, where he had the honour to paint the portraits of the King, the Queen, the Prince of Wales, and a great number of persons of the first rank among the Nobility.

After a continuance for three years in England, he returned to Antwerp; and was there incessantly engaged, either for grand compositions to adorn the churches, or for smaller paintings of a size fit for the cabinets of the lovers of the art. It is observed, that in the house where the council meet at Amsterdam, a picture of Lievens is placed  
between.



between one by Govert Flink, and another by Ferdinand Bol; and yet, notwithstanding the merit of those masters, that of Lievens appears in no degree inferior to either of them. By the praise bestowed on two of his pictures they should seem to be exceedingly capital, if we may rely on the cotemporary writers: the one is the history of Abraham offering up Isaac; the other is the representation of David and Bathsheba. Each of them is a sufficient proof of his genius for composition, of the sweetness of his colouring, and the excellence of his pencil.

PIRRO LIGORIO.

*Painted History.*

DIED 1573, AGED 80.

He was born at Rome, in 1493, where he became a disciple of Julio Romano; but he was much more eminent as a designer than as a painter. His designs of antique buildings, temples, monuments, and trophies, gained him an established reputation; and he left several volumes of them, which are at present in the possession of the King of Sardinia, and are accounted an invaluable curiosity. He was appointed principal architect to Pope Pius IV.

JACOPO LIGOZZI.

*Painted History and Battles.*

DIED 1627, AGED 84.

This master was born in 1543, and learned design from a Veronese painter of good esteem, named Giovanni Ermanno. He painted in fresco as well as in oil; in the former, he painted the Triumph of Paulus Emilius, and also battles, which he executed in a grand style, and with abundance of spirit; and in oil, he finished a number of excellent compositions at Florence, being for many years employed by the Grand Duke; and several of the churches and convents of that city are adorned with his performances.

JOHN LINGLEBACH.

*Painted Battles, Fairs, Sea-ports, and Sea-fights.*

DIED 1687, AGED 62.

He was born at Frankfort on the Maine, in 1625, and learned the art of painting in Holland; but he afterwards went to Rome, where he studiously applied himself to observe every thing that was curious in art or nature, as far as he thought it merited his attention; and he continued at Rome till he was twenty-five years of age.

His usual subjects are fairs, mountebanks, sea prospects, naval engagements, and landscapes, which he composed and executed exceedingly well. His landscapes are  
enriched

enriched with antiquities, ruins, animals, and elegant figures; his sea-fights are full of expression, exciting pity and terror; and all his objects are well designed. His skies are generally light, and thinly clouded, and his management of the aerial perspective is extremely judicious; his keeping is usually good, his distances of a clear bluish tint; and the whole together is masterly, producing an agreeable effect.

In painting figures, or animals, he had uncommon readiness; and, on that account, he was employed by several eminent artists, to adorn their landscapes with those objects; and whatever he inserted in the works of other masters, was always excellently adapted to the scene and the subject. His pencil is free, his touch clean and light, and his compositions are in general esteem. It may be observed, that he was particularly fond of introducing into most of his compositions, pieces of architecture, the remains of elegant buildings, or the gates of the sea-port towns of Italy; embellished with statues, placed, sometimes on the pediments and cornices, and sometimes in niches. He also excelled in representing Italian fairs and markets, inserting in those subjects abundance of figures, well grouped and designed, in attitudes suitable to their different characters and occupations; and although he often repeated the same subjects, yet the liveliness of his imagination, and the readiness of his invention, always enabled him to give them a remarkable variety, either by fountains, columns, aqueducts, arches, or trophies, which he had sketched after nature.

#### JAN, or JOHN LINSEN.

##### *Painted History.*

He was a Flemish master of considerable reputation, who learned the art of painting in his own country, but completed his studies in Italy. His principal performance, is a picture describing the action in which he was taken captive by the Rovers of Salee; the figures in that painting are well designed, the colouring is pleasing, and it is touched with spirit. The public had conceived great hopes of this artist; but he was cut off unhappily in the vigour of life, by an intimate companion with whom he was gaming, and who happened to be so exasperated at losing, that he murdered his friend Linsen on the spot.

#### PETER VAN LINT.

##### *Painted History and Portrait.*

He was born at Antwerp, in 1609, and while he was yet a youth travelled to Rome, where he studied in the academy, and also after nature, till he rendered himself distinguished as a master of considerable abilities in history and in portrait-painting. The historical subjects which he composed, were taken both from sacred and profane writers; and he painted in distemper, as well as in oil, in a large or small size, with equal merit. For seven years he was retained in the service of the Cardinal Bishop of Ostia,



Ostia, and during that time was engaged to work for no other person. Some very grand compositions of this master are at Ostia, and others in the church of Madonna del Popolo, at Rome.

After ten years residence in Italy, he returned to his native city, where he succeeded to the utmost of his wishes; and his works afforded the King of Denmark so much satisfaction, that he furnished him with employment for several years, and bought up as many pictures of his painting as could possibly be procured.

His manner of composition was in the grand style, his design being correct, and his colouring extremely good. Very few of his works are to be met with; but one of his most capital performances is to be seen in the church of the Carmelites at Antwerp.

#### HENDRICK VAN LINT, called STUDIO.

*Painted Landscapes, with Views about Rome.*

This master is supposed to have been a descendant of Peter Van Lint, and with great probability his son. He lived mostly at Rome, and spent all his leisure hours in studying after nature the beautiful scenes about that city; the rocks, rivers, villas, cascades, and landscapes; which employment usually engaged him during the summer, and part of the autumnal months. His paintings gradually rose into esteem, more particularly by their being true imitations of nature; and, on account of his attention to his improvement, and his remarkable application, he was named Studio by the Bentvogel society of artists at Rome, by which appellation he is even at this day distinguished.

In one of his summer excursions he went to Ronciglione, accompanied with another painter, to sketch some of the charming views about that village. But being observed by a few ignorant peasants, the painters were suspected to have some evil intention; and by the markings on their paper, which were totally unintelligible to the illiterate spectators, the two artists were deemed to be no other than magicians.

A report of that kind being eagerly spread about the country, a multitude of people assembled round them in a short time; and a romantic building, which stood near the extremity of the rock, happening to fall just at that instant, the peasants unanimously agreed, that it could only have been thrown down by their magical powers; for which reason they were seized instantly, secured by guards brought thither for that purpose, and hurried away before the chief magistrate. But that officer having discovered the real truth, by minutely examining into the affair, discharged the two painters, and took care to have them protected from insults; though the country people persisted in giving them the most opprobrious language, continually calling them sorcerers, as long as they continued in sight.

Two pictures of this master are in the collection of the Earl of Moira: the one is a perspective view of the Campo Vaccino; and the other, a view of the ancient Amphitheatre of Titus, called the Colosseum.

JOHN

## JOHN STEPHEN LIOTARD, called the TURK.

*Painted Portraits.*

This extraordinary artist was born at Geneva, in 1702, and by his father was designed to be brought up to mercantile business; but, by the persuasion of his friends, who observed the genius of the young man, he was permitted to give himself up to the art of painting; and he applied himself with so great diligence to make himself entire master of design and colouring, that he became an artist of the highest distinction. He particularly practised to paint in miniature, with crayons, or in enamel; and in both arrived at a superior degree of excellence. He understood the principles of perspective thoroughly, and copied the works of the most famous artists in enamel and miniature, with such precision and exactness of tint, as well as resemblance, that the most skilful could not know the originals from the copies; and the experiment was proved by one of the finest performances of Petitot, which was copied by Liotard.

He visited France and Rome; and in the latter city some English gentlemen, who were competent judges of the art, having seen several of his pictures, were so struck with the beauty of them, that they invited him to London; a city not more justly famed for its wealth and commerce, than for munificence and liberality in rewarding every species of merit; and Liotard sufficiently experienced the truth of this observation, while he resided in England.

Those English gentlemen who favoured him at Rome, intended to travel to Constantinople, and thither Liotard accompanied them; but it must seem very singular, that on his arrival in the Turkish dominions, he assumed the Levantine dress, and never changed it after his return to Europe, which occasioned his being called the Turk Painter. In his way from Constantinople, he visited the Court of Vienna, where he received every public mark of regard and approbation; and having painted the portraits of the Emperor Francis I. and the Empress, he so effectually obtained the esteem of those august persons, that the Emperor ordered him to paint that portrait, which is now placed in the Florentine gallery, among the portraits of the most illustrious artists. In London he had the honour to paint the portraits of the Princess of Wales, and her family; and at the Hague, those of the Stadtholder and his sister.

He worked in enamel to a surprising perfection, and in a size never attempted by any other; one of his pictures being above seventeen inches by thirteen. His colouring in crayon, enamel, and miniature, is equally excellent; with an astonishing force and beauty of tint, with a striking resemblance of his models, a remarkable roundness and relief, and an exact imitation of life and nature, in all the subjects he painted.



## FILIPPO LIPPI, called the Old.

*Painted History.*

\*DIED 1488, AGED 67.

He was born at Florence, about the year 1421; and at the age of sixteen, being in a convent of Carmelites, he had an opportunity of seeing Masaccio at work, in painting the chapel of that convent, which inspired him with an eager desire to learn the art. He therefore became a disciple of that master, and studied design with inexpressible assiduity, making so rapid a progress, that he not only pleased, but surprised Masaccio.

The praises given him by his friends, as well as his instructor, wrought so strongly on his mind, that he forsook the convent, threw off the habit, and devoted himself entirely to the profession of painting. He endeavoured to obtain as much instruction as possible from Masaccio, and very happily imitated his manner: yet, the course of his studies was for some time interrupted by an accident which detained him in Barbary for a year and a half; for, while he was amusing himself in the company of some of his friends, on board a Felucca in the Mediterranean, a Corsair, who was cruising near the shore, took them all prisoners, and carried them into captivity. But Lippi having one day drawn the portrait of his master, with a piece of charcoal, on a wall, the master was so affected with the novelty of the performance, and the exactness of the resemblance, that, after obliging him to paint the portraits of a few other persons, he generously restored him to his liberty.

At

\* The dates relative to the birth and age of Lippi are unaccountably erroneous. The Chronological Tables of Mr Harms assert, that he was born in 1381, and died in 1438, at the age of 57; and at the same time affirm, that he was the disciple of Masaccio, who, according to the same tables, was not born till 1417, and died in 1443. By which computation it appears utterly improbable that Lippi, who must have been 36 years old when Masaccio was born, could have been a disciple of that master; because, supposing Masaccio only 20 years old when capable of painting at the convent, which was the first opportunity that Lippi had of seeing him at work, Lippi must then have been 56 years of age, and consequently within one year of his death, which is too absurd to gain belief. Besides, it is generally agreed that Lippi followed his profession for near 30 years.

De Piles also must appear guilty of an error, in fixing the death of Lippi in 1488, and yet accounting him in that year to be only 57; for he must, by that computation, suppose him to be born in 1431; and as he allows him to be 16 years old in the convent when he saw Masaccio painting, that will fix the year when Lippi learned the art of painting, to 1447; which appears to be four years after the death of Masaccio, who, by the best accounts, died in 1443; and therefore that seems impossible. De Piles also mistakes when he says Lippi was bred up in the convent from the age of eighteen, having been a Monk at sixteen; for he certainly should mean (what Sandrart testifies) that he was in the convent from the age of eight, till he became a Monk at sixteen.

But to solve all these perplexities, if we suppose (what probably is the fact) that Lippi was born in 1421, only four years later than Masaccio, and then adding the sixteen years of Lippi before he saw Masaccio painting, it will coincide with the year 1437, at which time the latter was twenty years old; and as he did not die till 1443, there remained six years for Lippi to study the art of painting under him; but Lippi, who is allowed to have died in 1488, must have been 67 at his death, and not 57 according to De Piles.

I offer this only as a conjecture, and perhaps some more ingenious person may be able to reconcile these difficulties in a more judicious manner.

At his return to Europe, he went to his native city Florence, and for a considerable time was employed by the Grand Duke. The merit of his works recommended him, not only to the particular esteem of that Prince, and the Nobility, but also to the ecclesiastics, who engaged him for several noble compositions, for their churches and convents. It is observed of Lippi, that he was the first of the Florentine painters who attempted to design figures as large as the life; the first who remarkably diversified the draperies, or who gave his figures the air of the antiques.

He was a man of very loose morals, and deluded a nun to elope with him from the convent of Prato, where she sat to him as a model for a picture of the Virgin; and although all his friends severely reproached him for such misconduct, yet he afterwards engaged himself in another criminal intrigue, for which he was poisoned by the parents of the lady whom he intended to abuse. But other writers say, that he died of poison at Spoleto, from the resentment of a person in that city, with whose wife he held a criminal conversation, while he was employed in painting the altar-piece of the cathedral at Spoleto; the design of which picture was exceedingly grand, though it was left unfinished by the unfortunate death of the artist.

His colouring was extremely agreeable, and his manner (like that of his master Masaccio) was grand and elegant; his draperies were broad and loose, and his figures had a competent degree of grace, with a good expression.

#### FILIPPO LIPPI, called the Young.

##### *Painted History.*

DIED 1505, AGED 45.

He was the son of Filippo Lippi, born at Florence, in 1460, and the disciple of Sandro Boticelli. He had a lively genius, and a good invention; and several of his compositions shewed a great deal of elegance, with a very pleasing tone of colouring. But his particular excellence consisted in painting the ornaments of architecture, especially the friezes, in the true taste of the antique, with a fine understanding of the chiaro-scuro.

#### LORENZO LIPPI.

##### *Painted History and Portrait.*

DIED 1664, AGED 58.

He was born in 1606, and learned the principles of painting from Matteo Roselli. He had an exquisite genius to music and poetry, as well as to painting; and in the latter his proficiency was so remarkably great, that some of his compositions in the historical style were taken for those of Roselli. However, at last he grew dissatisfied with the



manner of that master, and preferably chose the manner of Santi di Titi, who was excellent both in design and invention; and appeared to have more of simple nature and truth in his compositions, than any other artist of that time.

At Florence he painted many grand designs, for the chapels and convents, by which he enlarged his reputation; and at the Court of Inspruck, he painted a great number of portraits of the first Nobility, which were deservedly admired. Yet, although he was fond of imitating simple nature, without any embellishments from invention, his works are held in the highest esteem for the graceful airs of the heads, for the correctness of his outline, and for the elegant disposition of the figures.

JOHN VANDER LIS, or LYS.

*Painted History, Landscapes, and Conversations.*

DIED 1629, AGED 59.

He was born at Oldenburgh, in 1570, but went to Haerlem to place himself as a disciple under Henry Goltzius; and as he was endowed with great natural talents, he soon distinguished himself in that school, and imitated the manner of his master with great success, so as to make it no easy matter to determine which was the work of the disciple or the master. He adhered to the style of Goltzius in the early part of his life, till he went to Italy; and having visited Venice and Rome, he studied the works of Titian, Tintoretto, Paolo Veronese, and Domenico Fetti, so effectually, that he improved his taste and judgment, and altered his manner entirely. He soon received marks of public approbation; and his compositions became universally admired for their good expression, for their lively and natural colouring, and the sweetness and delicacy of his pencil; although it must be acknowledged that he could never totally divest himself of the ideas and taste peculiar to the Flemings.

His subjects usually were histories taken from the sacred writings, or the representation of rural sports, marriages, balls, and villagers dancing, dressed in Venetian habits; all which subjects he painted in a small as well as a large size, with a number of figures, well designed, and touched with a great deal of delicacy. He was likewise accounted to paint naked figures admirably, with natural and elegant attitudes, and a very agreeable turn of the limbs.

A capital picture of this master is, Adam and Eve lamenting the Death of Abel; it is extremely admired, not only for the expression, but also for the beauty of the landscape: and in the church of St. Nicholas, at Venice, is a celebrated painting of John Lis, representing St. Jerom in the Desert, with a pen in his hand, and his head turned to look at an angel, who is supposed to be sounding the last trumpet. The colouring of this picture is rather too red, but it is designed in a fine style, elegant, and grand, and charmingly penciled. Houbraken also mentions a picture of the

the Prodigal Son, to which the only objection that can possibly be made, is, that the habits are too modern.

The paintings of this master are very rarely to be purchased.

JOHN VANDER LIS, of BREDA.

*Painted History.*

He was born at Breda, about the year 1601, and became a disciple of Cornelius Poelemburg, whose manner he imitated with extraordinary exactness in the tints of his colouring, his neatness of pencil, and the choice of his subjects. There are some paintings of this master's hand, which, though they appear to have somewhat less freedom and lightness of touch, are nearly equal to those of Poelemburg, and are frequently taken to be his.

At Rotterdam, in the possession of Mr. Bisschop, there is a delicate picture representing Diana in the Bath, attended by her nymphs; and his most capital performance in England is said to be in the possession of the Viscount Middleton. The portrait of Vander Lis, painted by himself, is in the possession of Horace Walpole, Esq. which is described by that ingenious gentleman, as being worked up equal to the smoothness of enamel.

NICHOLAS LOIR.

*Painted History and Landscape.*

DIED 1679, AGED 55.

He was born at Paris, in 1624, and, according to several writers, was a disciple of Le Sueur; though, according to the Chronological Tables, he is said to have been the disciple of Le Brun.

He wanted neither genius to invent, nor fire to execute, and yet he had nothing above a moderate artist. Nothing can be observed in his compositions that looks like sublimity of thought, nor any particular character that had much elevation. He composed indeed with readiness, he had a good taste of design, his pictures were neatly handled, and he disposed his figures agreeably; but he so far wanted attention, that he scarce had produced any one thought, but he executed it as expeditiously as it entered into his mind, without allowing himself time to digest it. And that method he pursued, not only by means of a habit which he had acquired, but also by a retentive memory, which could readily recall the images of those objects which he had seen in Italy, where he had for some time resided. Every part of his subjects was equally well painted, figures, landscape, architecture, and ornaments; and he particularly excelled in designing women and boys. He was employed by Lewis XIV. at Versailles, and the Tuilleries, and died Professor of the Academy.

GIOVANNI



## GIOVANNI PAOLO LOMAZZO.

*Painted History, Landscape, and Portrait.*

This master was born at Milan, in \*1558, and learned design from Giovanni Battista della Cerva. He rose to great eminence in his profession, for composing historical subjects, and was accounted full as excellent for landscape and portrait painting; but he rendered himself still more eminent, by his ingenious treatises on the arts of painting and architecture; by which he has happily contributed to refine the taste of future artists, to improve the knowledge of the professors of those arts, and to promote, in a very high degree, the honour of the art itself.

## LAMBERT LOMBARD, or SUAVIUS.

*Painted History, Architecture, and Perspective.*

DIED 1560, AGED 60.

He was born at Liege, in the year 1500; and having obtained some instructions as to the rudiments of the art, in his own country, he travelled to Rome, and (as some writers affirm) became the disciple of Andrea del Sarto. To the utmost of his ability, he studied every thing that could conduce to his improvement, not only in painting, but in perspective and architecture; and to those branches of knowledge he added a diligent study of the antique.

When he returned to Liege, he introduced a style of painting among his countrymen, very different from that to which they had before been accustomed; he taught them a better taste of design, by substituting the antique instead of the Gothic; and enabled them to distinguish the simplicity and elegance of the one, when compared with the dry, unnatural stiffness of the other. But although he designed well, and was tolerably correct, and had his mind filled with the images of those beautiful objects which he had studied in Italy, yet could he never thoroughly shake off his national *gout*; and his own works partook a great deal of that same dry stiffness, of which he disapproved in the performances of others.

However, he is ranked among the best painters of his time, by all the writers on this subject; and a Last Supper of his painting is exceedingly commended, as being very deservedly estimable for the design, and also for having an admirable effect.

Sandrart censures Van Mander for representing Lambert Lombard, and Lambert Suavius, as two different persons; and he affirms that the descriptions applied to each, can only agree with one and the same artist.

ALESSANDRO

\* The writer of the Chronological Tables fixes the birth of Lomazzo in 1538, contrary to most authors on the subject.

## ALESSANDRO LONI.

*Painted History.*

DIED 1702, AGED 47.

He was born at Florence, in 1655, and was a disciple of Carlo Dolce, whose style he imitated in the neatness and the high finishing of his works. He was employed, and exceedingly favoured, by the Grand Duke of Tuscany, who retained him in his service for several years; and among the celebrated paintings of the Florentine collection, there is a picture of this master's hand, which, although of a very small size, contains near an hundred figures, all well disposed, judiciously grouped, and most delicately penciled and coloured.

## THEODORE VAN LOON.

*Painted History and Portrait.*

This artist was born at Brussels, in 1630, according to the testimony of some writers; and according to others, he was born at Louvain. He studied in Italy for some years, and many of the historical pictures of his painting are still preserved in the churches and palaces at Rome and Venice. He happened to be intimately connected with Carlo Maratti, and was peculiarly fond of his manner; they drew after the works of Raphael with an amicable competition, from whence each of them acquired those beauties which appear in their compositions.

All the works of Van Loon are much in the style and manner of Maratti; the same taste of design, the same dignity in portraits, the same elevation of thought in composition is observable in both; and through the whole, the school of Italy is particularly distinguished. His colouring is generally good, though not equal to the sweetness of Carlo's; for sometimes it was too black, and the shadows were frequently too hard and heavy.

Two very capital pictures by this master are in a church at Mechlin; the subject of one is, the Wise Men offering gold, frankincense, and myrrh; and that of the other is, the Salutation of the Virgin.

## LORRAINE. Vid. CLAUDE.

## AMBROGIO LORENZETTI.

*Painted Landscape and History.*

DIED 1350, AGED 83.

This ancient master was born at Siena, in 1267, and was a disciple of Giotto. He principally painted in fresco, and gained a very high reputation for the skilful management of his colours, and for the grandeur of his taste in composition; in which there appeared somewhat



somewhat noble and elegant, united with ease and freedom. Vasari mentions him as the first who attempted to describe in landscapes, storms of wind, tempests, and rain; and yet he represented them with the greatest success. His imagination was lively, his manner of disposing the figures in his composition was with judgment and propriety, and his invention was ready. For the most part he painted in a large size; but sometimes he painted in small, like that history of St. Nicholas which he painted in a chapel at Florence. By that work he acquired infinite applause, not only for the beauty of the performance, but also for the shortness of the time that he employed in the finishing of it.

He had a fine taste for polite literature; and was equally esteemed for his learning, and his abilities in painting. It is reported that he finished thirteen hundred pictures before his death.

#### JOHN LOTEN.

*Painted Landscape.*

DIED 1681.

This painter was born in Switzerland, but lived for many years in England, and died in London: by some writers, however, he is accounted a native of Holland. He was a landscape-painter of considerable rank; and as he always studied after nature, he often had great success in the romantic beauty, as well as in the variety of the scenes which he painted.

His taste induced him to describe rocks that were craggy, solemn, and dreary; cataracts and torrents dashing and foaming with the impetuosity of their fall; and land-storms attended with rain, in which he peculiarly excelled. Sometimes he represented lawns diversified with groves, in which he rarely omitted the oak tree, that is so much the ornament of the woods and the forests of England; and those subjects also he painted with truth, nature, and force. But the effect of his compositions had been much greater, if he had been less cold in his colouring; for a judicious eye cannot but be offended at that blackish tint which predominates through all the works of this artist.

His touch is free and spirited, and the masses of light and shadow in his pictures are well understood. Most commonly he painted in a large size; frequently introducing those scenes which pleased his imagination while he lived in Switzerland, and he always executed them extremely well.

#### CARLO LOTI, or LOTH, CAVALIÈRE.

*Painted History and Portrait.*

DIED 1698, AGED 87.

He was born at Munich, in 1611, the son of John Ulrick Loth, a painter who had studied under an Italian master, and imitated Carlo Venetiano. That artist devoted his son

son to his own profession, and taught him the first principles of design; but afterwards placed him under the direction of Cavalière Pietro Liberi, a very celebrated master at Venice. In that school Carlo continued for some years; yet he did not entirely adopt the manner of Liberi, but attained to a style that was more bold, with a more natural and delicate expression of the naked; and, in a short space of time, distinguished himself by a noble invention, by the correctness of his design, and by a degree of grace diffused through his compositions.

The principal persons in Venice employed him for historical subjects; and the Emperor Leopold I. solicited him to visit Vienna, where he was received with uncommon marks of favour, suitable to his extraordinary merit. He painted the portrait of the Emperor in an admirable style, which procured him the honour of performing several others for all the Imperial family, and the Nobility of the highest rank. He was likewise employed, during his residence at Vienna, to paint historical subjects for the palaces and cabinets of the most illustrious persons; some of those subjects being taken not only from the sacred writings, but also from fabulous or poetic history.

In the church of the lesser hospital at Venice, there is a picture of Carlo Loti's, representing a dead Christ. It is a beautiful performance, well designed, in a broad manner, and the heads are excellent; but the colouring is a little too red. In another church is to be seen a St. Joseph, which is finely composed and well grouped, all the parts of it being exceedingly delicate; and the colouring is strong and agreeable. Also in the church of St. Chrysostom, there is a noble painting, representing the death of St. Joseph, which, although perhaps a little too dark, is nevertheless well coloured; the composition and design are extremely good, and the heads and expression remarkably fine.

#### L O R E N Z O L O T T O.

##### *Painted History and Portrait.*

DIED 1544, AGED 36.

He was born at Bergamo, in 1508; the companion and intimate friend of Giacomo Palma; and he somewhat resembled that master in his style. At first he studied and imitated the manner of Giovanni Bellini; but having afterwards seen the works of Giorgione, he was so filled with admiration, that he immediately adopted that style, and devoted himself to imitate that great painter as long as he lived.

He not only excelled in history, but likewise in portraits; of which several are preserved in Venice, that are much admired. Two of them are mentioned by Vasari; the one, a portrait of Andrea Adoni, the other of Marco Loredano, which he introduced in a fine composition of a Nativity, illumined by a glory proceeding from the child; and Loredano was represented as a whole figure, adoring the infant Saviour.

A capital painting of Lotto is in the Carmelites church at Venice. It represents St. Nicholas in the pontifical habit, elevated in the air, supported in the clouds by three

C c c

angels,



angels, and attended by other saints. Below is a very beautiful landscape, with a number of figures, and different kinds of animals, as also the description of St. George combating with the Dragon.

### THEODORE LUBIENETZKI.

*Painted History and Portrait.*

DIED 1716, AGED 63.

He was born at Cracow, in 1653, of a noble family in Poland, and learned the art of painting more as an accomplishment, than from any view of making an advantage of the profession. He was taught design by Jurian Stur of Hamburgh, and at the same time his brother Christopher was instructed by the same master. When he had gained some knowledge of the art under Jurian, he went to Amsterdam, to place himself under the direction of Gerard Laireffe; and soon imitated that artist so happily, that the ideas, the colouring, and the pencil of the master, were evidently seen in the compositions of the disciple.

After some years continuance in the Low Countries, he visited several parts of Italy, and was invited to Florence by the Grand Duke; where he was employed for a considerable time by that Prince, and received many extraordinary marks of honour and esteem at that Court, as he afterwards did at the Court of Brandenburg; till at last he returned to his native country, where he lived in high reputation, and his works were universally admired.

### CHRISTOPHER LUBIENETZKI.

*Painted History and Portrait.*

He was a younger brother of Theodore, born at Stettin, in 1659, but instructed at first by Jurian Stur; yet he went along with his brother to Amsterdam, and there chose Adrian Bakker for his master. He continued at Amsterdam to follow his profession, and rose into very great credit; the historical pictures of his hand being extremely commended for good invention and composition, for correctness of design, and in general for an agreeable tone of colouring. It is remarked that his portraits would have been sufficient to establish his reputation and fortune, even if he had not been so deservedly distinguished as a painter of history.

### JAN LUIKEN.

*Painted History.*

DIED 1712, AGED 63.

He was born in 1649, and learned design and colouring under Martin Zaagmoolen. He painted historical subjects with success, and introduced a great number of figures in all his compositions, to which he gave more expression than grace; but his paintings are rarely

rarely to be met with in these kingdoms, though, where they are seen, they are in good esteem.

As he had a ready invention, he was much solicited to design historical subjects for engravers, and he composed most of the scriptural stories which are published in the Jewish and Mosaiical antiquities. Some of his own engravings are to be seen in several other books, and his application to that business caused him to discontinue his painting.

#### HENRY LUTTERELL.

*Painted Portraits with Crayons.*

He was the disciple of Edmond Ashfield, but arrived at such a degree of excellence in painting with crayons, that he very far surpassed his master; and even almost equalled Holbein in that manner of painting, according to the opinion of good judges of the art. He found out a method, before unknown, of drawing portraits with crayons on copper, and touched every part of his subject with so much softness, as well as spirit, that in many of his pictures might be seen a freedom of touch, like fine penciling in oil.

A great part of his life was spent in Dublin, where his paintings were exceedingly admired, though he was not encouraged in any degree equal to his merit; but he went afterwards London, where he had the good fortune to be raised to affluent circumstances, to which his merit in his profession had entitled him long before.

#### BENEDETTO LUTI, called CAVALIÈRE LUTI.

*Painted History.*

DIED 1724, AGED 58.

This eminent painter was born at Florence, in 1666, of parents who were but in low circumstances; yet, directed by his natural genius to painting, he amused himself with drawing and designing, and became so expert without any instructor, that his performances appeared surprising to several of the artists of his native city. Some of his designs having accidentally fallen under the observation of that celebrated painter Antonio Domenico Gabbiani, he soon discerned the strength of the genius and talents of Luti, and asked him if he was desirous to become a painter? The young man answering, that it was the utmost of his ambition, Gabbiani took him as his disciple; and also recommended him to a Nobleman, who readily became his patron, and maintained him while he pursued his studies.

By the care and instructions of Gabbiani, and by his own inexpressible application, the young artist made a very great progress; devoting all his hours to study, and discoursing with his master on such points as might best promote his knowledge of the true principles of his art. He was likewise industrious to accustom his eye and his judgment readily to distinguish what was most commendable in the taste and style of every



different master. So discreet a method of conducting his studies, was attended with proportionable improvement; and as soon as he was qualified to commence artist, that the public had an opportunity of examining his productions, he received the highest applause from the judicious, for the elegance of his design, for the fine taste and skill that appeared in all his compositions, and for the management of the *chiaro-scuro*.

The two first pictures which he offered to the public inspection, and which laid the foundation of his future success, were a Bacchanal and an Endymion, as large as life; and by the encouragement given him for those first productions, he laboured the more assiduously to arrive at perfection, till he formed to himself a grand style and manner, capable of giving equal entertainment to the eye and the understanding.

When he was in his twenty-fifth year he went to Rome, where he critically studied the works of the most famous among the ancients and moderns; and afterwards painted, in a large size, the death of Abel. That picture was exhibited to public view on the festival of St. Bartholomew; it was universally commended by the most able connoisseurs at Rome, and it effectually established his reputation. By order of the Pope he was appointed to paint the picture of the Prophet Isaiah, in the church of St. John Lateran; and at Rome he also finished a grand design, representing Mary Magdalen anointing the feet of Christ, in the house of Simon the Pharisee; which, in the opinion of unprejudiced judges, had correctness in the design, harmony and beauty in the colouring, variety in the attitudes and airs of the heads, and an expression of the passions that was elegant and just.

His works were exceedingly coveted, and purchased at high prices by persons of taste through all parts of Europe; and as a particular mark of distinction, on account of his merit, the Elector of Mentz conferred on him the order of knighthood, and, along with this diploma, sent him a cross enriched with diamonds.

In painting with crayons he had an uncommon degree of excellence, and in that kind of colouring he executed several designs with a force and delicacy equal to his paintings in oil. In that manner he also painted landscapes, with most agreeable and lovely views, in which he shewed such exquisite taste, and such a freedom of touch, that it seemed as if he had devoted his whole practice only to that particular kind of painting.

It is remarked of him, that he never appeared satisfied with his works; yet, though he often retouched his pictures, there is nothing that looks like labour; he always changed for the better, he improved what he altered, and his last thoughts were always the best. His manner is tender and delicate; his designs are well considered, and have an excellent taste, with a great deal of union and harmony in the colouring; but, as he made it his peculiar study to excel in colouring, he was not always as correct as could be wished.

## M.

DIRK M A A S.

*Painted Landscapes and Battles.*

HE was born at Haerlem, in 1656, and at first was a disciple of Hendrick Mommers, who commonly painted Italian markets, and particularly excelled in the still life which he introduced, such as herbs, roots, fruit, and plants. But, after some time spent in practising under that master, he disliked that manner, and those kind of subjects; and therefore placed himself as a disciple with Nicholas Berchem, the best artist of his time, with whose style he was particularly delighted.

It was thought he might have made a considerable figure in the manner of Berchem, if his attention to it had not been withdrawn, by his seeing some of the works of Hugtenburg, which inspired him with a desire to imitate him; and from that time he gave himself up entirely to paint battles, chases, and such processions as were attended with cavalcades of horse. He studied those animals after nature; and with exceeding care observed all their motions, actions, and different attitudes, till he designed them with great readiness, and with such a character of truth, that he gained the reputation of being a good painter, in that particular style.

ARNOLD VAN M A A S.

*Painted Conversations.*

He was born at Gouda, about the year 1620, and became a disciple of David Teniers, from whom he acquired the art of imitating simple nature. The meetings, dances, weddings, and conversations of villagers and boors, are his general subjects, which he executed with spirit and humour. But, having an earnest desire to improve his taste, he travelled to Italy, and studied there profitably for some years; though he reaped no great advantage from his labours or abilities; for, before he could enjoy the fruits of his study, application, and singular merit, he died on his journey, returning to his own country. However, a great number of his drawings and designs are still preserved in the collections of the curious.

NICHOLAS M A A S.

*Painted Portrait.*

DIED 1693, AGED 61.

He was born at Dort, in 1632, and instructed in the school of Rembrandt; yet he soon quitted the manner, when he quitted the academy of that eminent master; for he found  
the



the ladies of his time were too delicate to approve of the dark style of Rembrandt's colouring in their portraits, although it had abundance of force. He had a ready pencil, and a very spirited touch, which proved to be very advantageous to him in portrait-painting, to which he confined his genius and his hand; and in that way he was so very successful, that it was doubted whether any other painter in that style was ever more fortunate in hitting a likeness. He was continually employed, and his work was so earnestly solicited, that it was accounted a favour to procure a portrait painted by him.

It is recorded of this master, that happening one day to pay a visit to Jordaens, in order to take a view of his paintings; and being exceedingly struck with the beauty of them, Jordaens addressing Maas, asked him what were the subjects he painted? Maas, in a little confusion, answered, that he was a painter of portraits. To which the other replied, I pity you most sincerely, brother artist, for being a martyr to that style of painting; where, let your merit be ever so great, you are condemned to suffer the whim, the folly, the impertinence, as well as the ignorance, of such a number of both sexes.

M A A T. Vid. BLANCKHOFF.

JOHN DE MABUSE, or MABEUGE.

*Painted Portrait and History.*

DIED 1562, AGED 63.

He was born at Maubeuge, a village in Hainault, in 1499, though in the Chronological Tables his birth is supposed to have been in 1492. It is not mentioned by any author, from what master he derived his knowledge of the art of painting; but, in his youth, he was laborious in his practice, and his principal studies were after nature, by which he acquired a great deal of truth in his compositions. To improve himself in his profession, he travelled to Italy, and became an artist of great repute in his time; and it is mentioned to his honour, that at his return to his own country, he was the first who shewed the Flemish masters how to treat historical and allegorical subjects in their compositions, and also the art of representing the naked in their figures, which before his time had never been practised.

He had a good pencil, and finished his pictures highly, with great care; yet, notwithstanding his studies in Italy, and the correctness of his design, he never could arrive at the elegance of the Roman school. His manner was dry, stiff, and laboured; but he was exceedingly industrious to give a polished smoothness to his colouring.

By King Henry VIII. of England he was employed to paint the portraits of some of his children, which gained him great reputation, as he finished them delicately, and gave them spirit and liveliness; and he painted several others for the Nobility who attended the Court at London.

Many

Many excellent works of Mabuse are at Middleburg; but one of the most capital is the altar-piece of the great church, representing the Descent from the Cross. That picture had been so highly commended, that it raised the curiosity of Albert Durer; and he took a journey to Middleburg, merely to be an eye-witness of the merit of that performance. He viewed it with singular attention, and expressed the pleasure it afforded him, by the praise he bestowed upon it. But the picture which is accounted to excel all his other productions, is the Virgin with the infant Jesus, which he finished while he was retained in the service of the Marquis of Veren; and in that subject he contrived to pay an extraordinary compliment to his patron, by making the heads of his lady and son the models for the heads of his figures.

He is censured by all writers for his immoderate love of drinking; and it is confidently said, that having received, by order of the Marquis, a piece of brocade for a dress, to appear in before the Emperor Charles V. he sold it at a tavern, and painted a paper suit so exceedingly like it, that the Emperor could not be convinced of the deception, till he felt the paper, and examined every part of it with his own hands.

#### MICHAEL MADDERSTEG.

*Painted Sea Pieces.*

DIED 1709, AGED 50.

He was born at Amsterdam, in 1659, and was a disciple of Ludolph Backhuysen, whose manner he imitated with extraordinary success, and proved one of the best artists of that school, according to the testimony of Houbraken. He spent a great part of his life at the Court of Berlin; and most of his works are in that city, or in other parts of Germany where he happened to be engaged.

#### GODFREY MAES.

*Painted History.*

He was born at Antwerp, in 1660, and instructed in the art of painting by his father. But, as soon as he was capable of farther improvement, he copied and studied the most capital paintings in the churches and cabinets of Antwerp, to which he was permitted to have free access; and he likewise studied after nature with equal assiduity and care. He made several grand designs for tapestries at Brussels, which were filled with figures correctly drawn, well coloured, and with a good expression; which gained him so much credit, that he was considered even as a competitor with Rubens.

The works of this master were highly esteemed; and he was not only constantly employed for the churches, and for the palaces of the Nobility, but he was also engaged to work for several foreign Princes; and on account of his uncommon talents, was appointed Director of the Academy at Antwerp, in 1682. In the parish church of



St. George, he painted the history of the martyrdom of that Saint, for the great altar-piece, which is accounted a noble composition, and sufficient to perpetuate his name among the ablest artists. For painting historical subjects, he was as eminent as any of his contemporaries; he dressed the heads of his figures elegantly, and was also a nice observer of the costume. His back-grounds were enriched with architecture, landscapes, and the vestiges of ancient magnificence; his draperies are simple, well cast, and in broad folds; his touch was extremely free and firm, and his colouring was very good.

GIOVANNI BATTISTA MAGANZA, called GIOVANNI.

*Painted History.*

DIED 1617, AGED 40.

He was born at Vincenza, in 1577, and was the son and disciple of Alessandro Maganza, who had been bred in the school of Titian. By the precepts, the care, and the example of his father, he proved a remarkable good colourist, and also a very correct designer; by which accomplishments, he was well qualified to be a masterly assistant to Alessandro, and, in conjunction with him, painted several grand altar-pieces at Vincenza, Padua, and other cities of Italy. At the former, two of his paintings are particularly noticed, which, though commendable for the composition and design, yet, at this day, through the injuries of time, they appear but weak in the colouring.

MAITRE ROUX. Vid. ROSSO.

VINCENTIO MALO.

*Painted History and Conversations.*

AGED 45.

He was at first a disciple of David Teniers, but afterwards he received considerable improvement from the instruction of Rubens. Under the guidance of those eminent artists, he acquired a tint of colouring that was exceedingly beautiful, which recommended his works to all the lovers of the art; and at Genoa, Florence, Rome, and other parts of Italy, his performances rose into so high a degree of esteem, that scarce any cabinet of the curious was without somewhat of his hand.

M A L T E S E.

*Painted Still Life.*

No particulars relative to the birth, the country, or the instructor of this master, are mentioned by Sandrart, or any of the biographers; but the subjects which he painted, were fruit, jewels, shells, or musical instruments, placed upon tables covered with rich carpets,

carpets, or tapestry; and as he understood the chiaro-scuro thoroughly, he gives every object a roundness and relief that is wonderfully strong, by a judicious distribution of the masses of light and shadow.

His touch is bold and free, and his tone of colouring natural; but many of his compositions appear crowded and encumbered; nor has he always the most agreeable choice and disposition. As to his penciling, the manner of it was very particular; for, in the carpets which he painted, he left the touchings as rough almost as the real carpets; but his work had generally a very striking effect, and was excellent in its kind.

CORNELIUS DE MAN, or DE MAAN.

*Painted History, Conversations, and Portrait.*

DIED 1706, AGED 85.

He was born at Delft, in 1621; and having learned the principles of the art in his own country, he determined to improve himself in his profession by travelling to Italy. In his progress he passed through Paris, directing his course to Florence; and in that city he was detained for two years, being importuned to work there, for a nobleman of the first rank. But, as soon as he arrived at Rome, he diligently sought out the most celebrated paintings, and studied them without intermission, being solicitous to obtain a good taste of design. To perfect himself in colouring, he went afterwards to Venice, to study the works of Titian; and he there procured so good a reputation, that he found sufficient inducements to continue in that city for some years.

After an absence of nine years from Delft, he returned, with many accomplishments, to follow his profession; and gave such incontestable proofs of his merit, that he received all possible encouragement and approbation. In the great hall of the Physicians and Surgeons at Delft, he painted one picture, which is accounted equal almost to any master of the first rank. The subject of it is, a representation of the portraits of those Doctors and Surgeons who were the most eminent of that time, disposed in the historical style. It is much in the manner of Titian, and is at this day esteemed an admirable model for all painters of portrait.

SILVESTER MANAIGO.

*Painted History.*

This master was excellent in composition and design, having studied with abundance of attention not only the antique, but nature also, with a very intelligent observation. His figures were generally very correct and well grouped, and many of his characters have a just and strong expression, with considerable grace.

The extensive genius of this painter may readily be estimated by one historical composition, of which the subject is Joseph sold by his brethren. In that design the characters are marked with a great deal of judgment: the dejection of Joseph is apparent



at the first view; but the expression of the figure standing behind Joseph, by which the artist certainly intended either Reuben or Judah, is true nature, and worthy of the greatest painter. There is a print after that painting, and the original is in the possession of Giuseppe Pedrini, at Venice.

In the church of St. Felix, in the same city, is to be seen a capital design of Manaigo, representing the buyers and sellers in the Temple, driven away by our Saviour, and it is extremely admired: also in the church of St. Eustachius is the picture of St. Matthew, which is painted in a very grand style, though the colouring is rather too grey.

### RUTILIO MANETTI.

*Painted History.*

DIED 1639, AGED 68.

He was born at Siena, in 1571, and educated in the celebrated school of Francesco Vanni, in that city. For several years he exerted himself to imitate the manner of his master; and at last succeeded so happily, as to resemble him strongly in his colouring and graceful ideas; but his manner of penciling was different.

He painted excellently in fresco, as well as in oil; and his works were so highly esteemed in Florence and Pisa, that few of their chapels were without some of his performances. He was allowed to have a fine invention, an elegant disposition of his figures, and a great deal of grace, improved by a pleasing tone of colour.

### BARTOLOMEO MANFREDI.

*Painted History, and Soldiers playing at Cards.*

He was born at Mantua, in 1574, and at first was a disciple of Pomerancio; but afterwards being excessively delighted with the style of Caravaggio, he became a disciple of that master; and, by the practice of a few years, imitated his manner with such exactness, that some of the paintings of Manfredi were taken for the work of Caravaggio.

His most frequent subjects were corps de garde, soldiers, or peasants, gaming with cards and dice, or fortune-tellers; usually painting his figures as large as life, no lower than the middle, in imitation of the taste and manner of designing observable in Caravaggio.

He had a free, firm pencil; his colouring had a great deal of force; and his extensive skill in the principles of the chiaro-scuro enabled him to give his pictures a striking effect, by broad masses of light and shadow; though sometimes his colouring appears rather too black in particular parts. The best judges of painting in his time had formed the highest expectations of his becoming an admirable artist; but Manfredi shortened his days, by a dissolute and irregular life; and as he died young, his paintings are exceedingly scarce, and rarely to be seen or purchased. The most capital picture of this master, is the history of Hercules delivering Tityus from the Vulture.

GIOVANNI

GIOVANNI MANNOZZI, called GIOVANNI DA SAN GIOVANNI.

*Painted History.*

DIED 1636, AGED 46.

He was born in the year 1590, and instructed in design and colouring by Matteo Roselli, with whom he studied for several years, and distinguished himself as an excellent artist. His extraordinary merit recommended him to the favour of Cardinal Bentivoglio at Rome, by whom he was employed to paint a picture of Night, as a contrast to the Aurora of Guido, which was in that palace. Such an undertaking, though accounted suitable to his genius and abilities, by those who were the most competent judges, and who best knew the great talents of MannoZZi, yet procured him abundance of envy among the painters of an inferior class. As soon therefore as he had made a considerable progress in his work, and received great applause for it, he found the whole painting almost defaced and destroyed, when he returned one morning to finish it.

The Cardinal expressed a proper indignation, when he saw the effect of such a mischievous malice, and took every method to discover the criminals; yet all proved ineffectual, and the unhappy artist was undeservedly made a subject of ridicule. But, at last, the Cardinal being with great difficulty prevailed on to permit him to begin a new picture, MannoZZi determined to discover the person who had been guilty of the past injurious treatment; and for that purpose, having communicated his intention to a zealous friend, one Furini, they both agreed to conceal themselves at night on the scaffold, being persuaded that the same person would infallibly make a second attempt, the former having so luckily succeeded, and being still undetected.

About midnight, when all was silent, he observed two persons approach, one of whom had a lantern in his hand: MannoZZi therefore suffered them both to ascend on the ladder, near to the top of the scaffold, and then, assisted by his friend Furini, he threw them off; by which they were so dreadfully bruised, that they were rendered incapable of stirring from the spot till day-light, when they were discovered to be two French painters, who worked in the same palace.

From that time MannoZZi proceeded in his work at quiet; and obtained the highest encomiums, for the taste, the judgment, and the beautiful disposition which appeared in that performance. He had great freedom of hand; he was very correct both in his design and outline; and was remarkable for having an agreeable, as well as a new manner of composing and thinking.

ANDREA MANTEGNA, called CAVALIÈRE.

*Painted History and Portrait.*

DIED 1517, AGED 66.

He was born at a village near Mantua, in 1451, and (according to Vafari) of very mean parentage, having, in the early part of his life, had no better occupation than to

D d d 2

attend



attend cattle; though his genius, and uncommon talents, raised him to a high degree of reputation and honour. He was placed as a disciple with Giacomo Squarcione, who very soon discerned the promising abilities of his pupil, adopted him as a son, and took all possible care of his instruction. Nor was he any way disappointed in his expectations; for, at the age of only seventeen, Andrea painted a picture for the grand altar of St. Sophia at Padua, which gained him inexpressible commendation, as it had not the least appearance of a juvenile composition or execution, but looked like the performance of an experienced master. He studied the antiques with a kind of enthusiasm, and preferred the knowledge he derived from them to every other branch of knowledge in the art; but, by that means, he neglected to add the truth and tenderness of nature, to the taste he had formed from the antique; contenting himself with mixing a few portraits among the figures in his composition.

However, some of his paintings have real merit, in particular parts; though his manner is rather dry, and his pencil stiff. His draperies usually want elegance, by being broken into too many small folds, which might perhaps be in a great measure occasioned by the manner practised by the painters of that time; but, for correctness of design, his pictures may be compared with the best masters. The keeping is excellent; and the skill he had in perspective, which branch was either not well understood, or much neglected by his contemporaries, gave his works an additional recommendation, by giving them an appearance of truth, as well as an air of novelty; his perspective being true and ornamental.

He shewed a particular excellence in the fore-shortening of those figures which were placed in a position to require it. In this respect good painters are often faulty and false, and, even when they are true, are apt to be ungraceful; but more perfect truth in figures of that kind cannot be produced, and there is also a great degree of grace added to them all.

His most capital work is the Triumph of Julius Cæsar, consisting of several pictures, which were in the Royal collection at Hampton-Court. That work he performed for the Marquis of Mantua, who, out of regard to his merit in that composition, conferred on him the honour of knighthood, and made him considerable presents. This master is accounted, by the Italians, the inventor of the art of engraving.

MANTUANO. Vid. MARCELLO VENUSTI.

TOMASO MANZUOLI, called TOMASO DA SAN FRIANO.

*Painted History, Landscape, and Portrait.*

DIED 1570, AGED 39.

He was born in 1531, and placed as a disciple under the care of Jacopo di Sandro. He shewed such a promptness of genius, and such distinguished abilities, even while he was yet a very young man, that he was employed as an assistant, to execute some of the most considerable works in Florence, undertaken by Michael Angelo Buonaroti, and other great masters; and was allowed by the best judges to be an eminent artist.

His

His subjects were sometimes taken from fabulous history, and sometimes they were the product of his own imagination; but whatever subjects he designed were esteemed for the extraordinary freedom of his hand, and for a beautiful tone of colouring, particularly in his portraits, which he frequently enriched with landscapes, designed in a very lovely taste.

### GIOVANNI MARACCI.

*Painted History.*

DIED 1704, AGED 67.

He was born at Lucca, in 1637, and learned the principles of design from Pietro Paolini; but at the age of fourteen he went to Rome, and entered himself in the academy of Pietro da Cortona. By the instructive precepts and admirable example of that excellent master, the proficiency of his pupil appeared surprising; and Maracci, having profitably experienced the advantage he derived from so able a director, continued with him for eleven years.

At his return to Lucca, after so long an absence, he found immediate employment, and his works were uncommonly applauded; for the judicious commended him highly, as well for the excellency of his taste of design, which was entirely of the Roman school, as for the goodness of his invention and expression, for the elegant disposition of his figures, for the graceful airs of the heads, and for a tint of colour that was exceedingly agreeable.

### CARLO MARATTI, called CAVALIÈRE.

*Painted History and Portrait.*

DIED 1713, AGED 88.

This eminent painter was born at Camerino, in the Marquisate of Ancona, in 1625, and was the disciple of Andrea Sacchi; with whom he pursued his studies for a great many years, and was so fondly attached to that great master, that nothing but the death of Andrea could separate them. The most admired statues of the ancients, and the most celebrated paintings of the best of his predecessors, were the objects of his perpetual attention and imitation; till he had made himself master of the most beautiful forms, and the most graceful attitudes and airs of heads. Those he sketched with the utmost facility, and by those he gave such dignity, beauty, and elegance to his own compositions, as surpassed the works of all his contemporaries.

Maratti's manner of designing was grand, and his manner of thinking and composing was truly noble, as well as judicious; his ordonnances were rich and magnificent, and his expression lively and affecting. His colouring generally has an uncommon clearness and brilliancy, and his carnations are tender and delicate, especially in his early and middle time of painting; but many of his pictures appear, at this day, rather with too great a tint



of the red, which takes off considerably from the lustre of his colouring. His touch is lively and exquisite, and his draperies have a noble variety, being managed with great art and judgment.

In the attire and ornaments of the heads of his figures, and in the distribution of the hair, there is somewhat that looks great, and at the same time natural, easy, and becoming; and although, in some of his compositions, an accidental incorrectness may be found in some of the extremities, yet, in general, they are correct, and elegantly turned; and the whole together has a grace that can scarce be sufficiently admired.

As his first performances were principally Madonna's, the cotemporary artists, who began very early to observe and envy his merit, gave him the nick-name of *Carluccio delle Madonnine*; as if his genius in composition was limited to that one subject, and could rise no higher. But he soon gave such manifest proofs of an extensive and enlarged genius, as convinced the world of the superiority of his talents. He received the honour of knighthood as a public testimony of his merit, and he has been more respected and admired than any of the modern painters. While he was alive his works were sold at prodigious prices, and they still retain their value in every part of Europe; they are in the greatest esteem with the present age, and they are likely to be equally esteemed by posterity. The last work of Carlo is in the Carthusians convent at Naples; the subject is the Baptism of Christ, and it is finely designed; yet one cannot help observing the decay of that masterly hand in the execution.

A very capital picture of Carlo Maratti is in the cathedral church of Siena; the subject of it is the Visitation of the Virgin, and the principal figure (as well as that of St. Anne) is extremely beautiful; the draperies are elegantly cast, in broad folds; the colouring is good, and abundance of grace appears in the airs and attitudes; yet there are defects in the feet and head of another of the figures in the composition, though, upon the whole, it is an excellent performance. In the same church also there is a Flight into Egypt, by this master, in which the head of the Virgin is in a fine taste, and of a noble character; but the head of Joseph cannot be commended. Also in the Palazzo Arnaldi, at Florence, is preserved a very pleasing picture, representing Venus on a Couch. The figure is lovely, and the attitude graceful, though the colouring is a little too red. A curtain of silk gauze is drawn before this picture, to preserve it from dust, or other injuries.

#### N. MARCEL.

*Painted Fruit and Flowers.*

DIED 1683, AGED 55.

He was born at Frankfort, in 1628, and became the disciple of George Flegel or Vlughels, whose manner he imitated, and always adhered to it; but he proved far superior to his master in the subjects he painted, such as vases filled with different kinds of fruit and flowers, and also curious shells; all which subjects he copied exactly from nature, and finished them highly, with a light touch, and very natural colouring.

## MARGARITONE.

*Painted History and Portrait.*

DIED 1275, AGED 77.

This very ancient master was born at Arezzo, in 1198, and painted in the taste and manner of those Greek artists who contributed to the revival of the art of painting in Italy. He worked in fresco and distemper, painted in a small as well as a large size, and was eminent also in his time as a sculptor and an architect. The art of gilding with leaf gold upon Armenian bole, was first invented by Margaritone; and at Pisa he painted the Legendary History of St. Francis, with a number of small figures on a gold ground. Many of the works of this master were at St. Peter's, and the church of St. John Lateran, at Rome; many were likewise in his native city, and others at Florence and Pisa, by which he gained the reputation of being the best painter of his time.

When Pope Gregory X. died at Arezzo, Margaritone was appointed to erect his monument, and to adorn the chapel where he was interred; by which means a lucky opportunity was afforded him, to display his great abilities; for he not only made the marble statue of the Pope, which was placed on his tomb, but he also decorated the chapel with the portrait of Gregory, and with several other ornamental paintings.

## ONORIO MARINARI.

*Painted Portrait and History.*

DIED 1715, AGED 88.

He was born in 1627, and was the disciple of Carlo Dolce, by whose instruction, and his own concurring assiduity in studying the works of the great masters, he acquired a good taste, and great correctness of design. His utmost ambition was to imitate the style of his master, and he devoted himself so entirely to pursue that point, that his endeavours were attended with a success equal to his wishes. There appeared so great a similitude in the colouring and high finishing of those two eminent artists, that it proved no easy matter, even at the time they painted, to distinguish their hands; though in the choice of his subjects, in disposing them with greater elegance, and also in giving them more harmony and expression, Marinari was thought superior to Carlo.

In portrait painting his style was excellent, the resemblance astonishing, his colouring was life itself; and he shewed an equal degree of merit in historical compositions. Two charming pictures painted by Mariani are mentioned, as having been sent to England; the one is, the Judgment of Paris; the other, Diana with her Nymphs bathing.

After the death of Carlo Dolce, he finished several pictures, which were left imperfect by that master; and executed them with such exact similarity of touch and colour, as made the difference of hands imperceptible. He possessed a fruitful and fine invention,  
and



and was universally esteemed for the beauty of his colouring, for the happy distribution of his lights, for the noble airs of his heads, for the decency and grace of his naked figures, and for the correctness of his design.

MARIO DA FIORI. Vid. NUZZI.

MARMOCCHINI. Vid. GIOVANNA CORTESI.

MARTIRELLI.

*Painted Landscape.*

DIED 1720, AGED 50.

He was born at Naples, in 1670, and learned the art of painting from Giacomo del Po; but not finding his genius inclinable to historical composition and design, and therefore, despairing to arrive at perfection in that style, he determined to practice a different branch, and studied only landscape, in which he became an excellent master.

In that style, he found room to exert all the powers of his imagination and invention; and acquired an extraordinary readiness of hand. His colouring was natural, his sites full of pleasing variety; his figures were elegant, and always introduced with propriety and great judgment; the incidents of his light have generally a lovely effect, and his perspective is true.

GIOVANNI STEFANO MARUCELLI.

*Painted History.*

DIED 1706, AGED 60.

He was born in 1646, and was a disciple of Andrea Boscoli, by whom he was taught design, colouring, and perspective. In a short time, he distinguished himself in that school, and gradually became so eminent, that he was invited to Pisa to paint a grand altar-piece; which he executed in such a taste, as established his reputation through all Italy. Another very admired picture of this master, was the history of Abraham entertaining the three Angels; that performance being designed in a grand style, the expression good, and the taste of the composition very elegant. This master excelled also in architecture, and was the inventor of many curious and useful machines.

TOMASO MASACCIO, called DA SAN GIOVANNI.

*Painted History.*

\*DIED 1443, AGED 26.

He was born at St. Juan de Valdarno, in 1417, and was the disciple of Massolino da Panicale; but he proved as much superior to his master, as his master was superior to all his

\* Most authors agree that Masaccio died in 1443; but Sandrart fixes his death in 1446.

his cotemporaries; and is accounted the principal artist of the second or middle age of modern painting, from its revival under Cimabue.

His genius was very extensive, his invention ready, and his manner of design had unusual truth and elegance. He considered painting as the art of representing nature with truth, by the aid of design and colouring; and therefore he made nature his most constant study, till he excelled in a perfect imitation of it. He is accounted the first who, from judicious observations, removed the difficulties that impeded the study and the knowledge of the art, by setting the artists an example in his own works, of that beauty which arises from a proper and agreeable choice of attitudes and motions, and likewise from such a spirit, boldness, and relief, as appears truly just and natural. He was the first among the painters who studied to give the draperies of his figures more dignity, by omitting the multitude of small folds, so customarily practised by the preceding artists, and by designing them with greater breadth and fulness. He was also the first who endeavoured to adapt the colour of his draperies to the tint of his carnations, so as to make the one harmonize with the other. And it is observed of this master, that his colouring was exceedingly agreeable, his draperies were loose and broad, and the actions of his figures much more graceful than any of his predecessors.

He was uncommonly skilled in perspective, and performed several designs in that way, which were the admiration of every beholder; particularly a painting in the church of St. Nicholas at Florence, representing the Annunciation; in which subject, the perspective introduced in the composition affords a curious deception to the eye, every object receding with abundance of truth and artifice, and it is exceedingly commended by Vasari. His works procured him universal approbation; and it seemed astonishing to consider what genius, what judgment, what talents, and what execution he shewed at so early a time of life, being only twenty-six when he died, at a time when there was the highest expectation of his arriving at perfection as he advanced in years. But the very same merit which promoted his fame, excited envy; and he died, to the regret of every lover of the art, not without strong suspicions of his being poisoned.

The most capital work of Masaccio, is the representation of Christ curing the Demoniacs.

#### ANNIBAL MASSARI.

##### *Painted History.*

DIED 1633, AGED 64.

He was born at Bologna, in 1569; and having for some time studied in the school of Passerotti, he placed himself in the academy of Ludovico Caracci, to perfect himself in the true principles of the art, and completed his studies at Rome. At his return to Bologna, he adorned the cloister of St. Michael in Bosco, and many of the chapels and palaces of that city, with his performances; and obtained an established reputation, being accounted, through all Italy, an excellent master.

E e e

His



His works did great honour to the academy where he was instructed, particularly the copies which he painted after some of the finest compositions of Ludovico; and which have such an uncommon spirit, freedom, and exactness, as to make several of them pass, at this day, for undoubted originals of that illustrious artist.

OTHO MASSÆUS, or MARCELLIS.

*Painted Reptiles, Insects, and Plants.*

DIED 1673, AGED 60.

He was born at Amsterdam, in 1613, and became a distinguished painter of those subjects with which his imagination was most delighted, and to which the turn of his genius particularly inclined him. Being desirous to acquire all possible improvement in his profession, he travelled through most parts of Italy, and spent a considerable time at Rome and Naples; devoting many hours of every day to search after such objects as were suitable to his taste, in the environs of those cities; such as vipers, adders, snakes, and those peculiar plants under which they sheltered themselves, or on which they were supposed to feed. He painted also butterflies and insects of all kinds that appeared either curious or beautiful, when they engaged his attention; and those he copied after nature, with great correctness, with a tender and delicate pencil, and with a truly natural tint of colour, that had great force and an agreeable effect. For several years he was retained in the service of the Grand Duke of Tuscany; and in France he was employed by the Queen-mother, who allowed him a pistole for every four hours in each day that he painted.

Houbraken relates that he had a small spot of ground at a little distance from the city of Amsterdam, well enclosed, where he preserved all his poisonous reptiles, and fed them every day with his own hand: by which management he made them so familiar, that they would at any time readily come abroad into the open air, whenever he wanted to paint them; and lie quietly in any position, just as he thought proper to place them, and as long as he had occasion to observe them.

No painter could represent those subjects with more truth and nature than he did, nor finish them to a higher degree of perfection. They are highly esteemed in every part of Europe; they frequently bring large prices, and are admitted into the best collections.

MASSOLINO DA PANICALE.

*Painted History.*

DIED 1450, AGED 37.

He was born at Florence, in 1413, and at first was a disciple of Lorenzo Ghiberti; but at the age of eighteen he learned the art of colouring from Gherardo dello Starnina, at Florence, and afterwards went to Rome to finish his studies. There he improved himself considerably, and soon met with sufficient encouragement; but the air of Rome

not

not agreeing with his constitution, compelled him to return to Florence. In that city he undertook a grand design, comprising the history of St. Peter; and in the different parts of the composition he introduced every memorable incident in the life of that Saint. When the work was finished, it procured him great honour, as it not only pleased by the novelty of the design, but by the goodness of the keeping through the whole. It was painted in the manner of Giotto; the figures had a great deal of grace, and every part of the work was allowed to have great grandeur of taste, union of harmony in the colouring, with very good relief; and it was much lamented, that by the death of the artist some part of it was left unfinished.

Maffolino had an extraordinary genius, a good invention, and an expeditious manner of working. He shewed himself much superior to any of his cotemporary artists in the dignity of his characters, and likewise in the disposition of his draperies; in that sweetness of countenance which he gave to his female figures; in the agreeable turn of the limbs, and the life which he diffused through the eyes; in his knowing how to manage his lights and shadows so properly as to give his objects a commendable relief; and in the singular skill which he had in the art of perspective.

PAOLO DA MATTEI, called PAOLUCCIO.

*Painted History.*

DIED 1728, AGED 67.

He was born at Naples, in 1661, and for some time studied at Rome; but he was afterwards a disciple of Luca Giordano. From that master he acquired a most expeditious hand and a free pencil; and he resembled him also in that wonderful expertness of imitating Raphael, Guido, Titian, Correggio, Caracci, and other famous painters, in so exact a manner, as to deceive even some who are well skilled in the art.

As to his original works, several of them are much esteemed, being well composed, and correctly designed; but there is a remarkable inequality in his performances, several of them being abundantly better than others. The usual fault of Mattei was, that his lights and shadows were not well adapted to produce a striking effect; those parts which demanded a strength of shadow, being perhaps a small degree deeper in the tint, than the lighter parts which they were intended to oppose; by which means the beauty of the colouring is in a great measure destroyed, and the whole appears weak. However, in many respects, he was a considerable master; and those works of his which are in the churches at Rome and Naples, are extremely commended, and will always afford a sufficient proof of the grandeur of his taste, and the freedom of his pencil.

In the church dedicated to Xavier at Naples, there is a fine composition by Paolo da Mattei, of which some parts are deservedly admired. The figure representing the Deity (if we overlook the absurd impiety of describing the Invisible Being in the form of an old man) is ingeniously disposed, and in a becoming attitude; but the head of the Saint is very indifferent, and so also are the boys which are on the ground. Most of the ciplings of



the church are likewise by this master; and although they are exceedingly well composed, and have a great deal of harmony, yet, for want of broad masses of light and shadow, they have but a feeble effect.

### QUINTIN MATSYS.

*Painted History and Portrait.*

DIED 1529, AGED 69.

He was born at Antwerp, in 1460, and for several years followed the trade of a blacksmith or farrier, at least till he was in his twentieth year. Authors vary in their accounts of the cause of his quitting his first occupation, and attaching himself to the art of painting. Some affirm, that the first unfolding of his genius was occasioned by the sight of a print, which accidentally was shewn to him by a friend, who came to pay him a visit while he was in a declining state of health, from the labour of his former employment; and that, by his copying the print with some degree of success, he was animated with a desire to learn the art of painting.

Others say, he fell in love with a young woman of great beauty, the daughter of a painter; and they alledge that love alone wrought the miracle, as he could have no prospect of obtaining her except by a distinguished merit in the profession of painting. For which reason he applied himself, with incessant labour, to study and practise the art, till he became so eminent as to be entitled to demand her in marriage; and he succeeded.

Whatever truth may be in either of these accounts, it is certain that he appeared to have an uncommon genius; his manner was singular, not resembling the manner of any other master; and his pictures were strongly coloured, and carefully finished; but yet they have somewhat dry and hard. By many competent judges it was believed, when they observed the strength of expression in some of his compositions, that if he had studied in Italy to acquire some knowledge of the antiques, and the great masters of the Roman school, he would have proved one of the most eminent painters of the Low Countries. But he only imitated ordinary life, and seemed more inclined, or at least more qualified, to imitate the defects than the beauties of nature. Some historical compositions of this master deserve commendation; particularly a Descent from the Cross, which is in the Cathedral at Antwerp; and it is justly admired for the spirit, skill, and delicacy of the whole. But the most remarkable and best known picture of Matsys, is that of the two Misers in the gallery at Windsor.

### JOHN MATSYS.

*Painted Portrait and History.*

He was born at Antwerp, the son of Quintin Matsys, and also his disciple. He painted in the same style and manner, but not with a reputation equal to his father; though many

many of his pictures are sold to unskilful purchasers, for the paintings of Quintin. His most frequent subject was the representation of Misers counting their gold, or Bankers examining and weighing it.

### M A T U R I N O.

*Painted History.*

DIED 1527, AGED 37.

He was born at Florence, in 1490, and had the good fortune to be the disciple of Raphael, who carefully instructed him in all the best principles of the art, and afterwards employed him in executing several of his grand designs.

He studied the antique statues and bas-relieves so effectually, that from them he imbibed the taste for elegant and graceful nature; he proved a master of the first rank, and associated with Polidoro da Caravaggio, who had been his fellow disciple in the same illustrious school. Those two artists lived together, inseparable in their affection and in their labours; their taste of composition, and their choice of subjects, being similar; and even their ideas, as well as their handling, had so great a resemblance, that it seemed impossible to determine the pencil of the one or the other artist, in any of their united performances. No painters could better design the ancient habits, vases, characters, arms, or sacrifices, than Maturino and Polidoro; and although they borrowed the hints from the most celebrated antique Grecian statuary, yet even the imitation of the true antique taste appeared entirely original in their compositions; a peculiar air of antiquity was observable in them all, and they were usually painted only in two colours, resembling bas-relief carved on marble.

As the knowledge and advantage of the chiaro-scuro began about that time to be discovered, Maturino took exceeding pains to obtain a competent power of using it in his own works; he had the happiness to find himself very successful in his endeavours, and would probably have brought that part of the art to a much higher degree of perfection, if he had lived longer. But the troubles which involved Rome at that time in the deepest distress, compelled Maturino to fly from it; tore him away from his beloved companion Polidoro, though Vafari says, their souls were so united by a sincere friendship, that they were determined to live and die together; and he was carried off by the plague, when he had only arrived at the age of thirty-seven.

M A Y O. Vid. VERMEYEN.

### DAMIANO MAZZA.

*Painted History.*

He was born at Padua, and in that city was taught the rudiments of painting; but he travelled to Venice, and placed himself as a disciple with Titian, whose manner he carefully studied, and imitated it with very great success.

Having



Having in a few years sufficiently improved himself under that incomparable master, he returned to Padua, and was employed to paint the history of the Rape of Ganymede; which subject he designed in so elegant a taste, and with so charming a tint of colouring, that it might deservedly be taken for the composition and hand of Titian. However, the art of painting was too soon deprived of one of its greatest ornaments, by the death of Damiano Mazza, who happened to be cut off in the flower of his age, at a time when there was a general expectation of his being equal to any of the greatest masters of Italy.

PAOLO MAZZOCHI. Vid. UCCELLO.

PIER FRANCISCO MAZZUCHELLI, Cavalière, called MORAZONE.

*Painted History.*

DIED 1626, AGED 55.

This painter, who was born at Rome, in 1571, was so extremely poor in that city, as to be unable to procure a particular master to instruct him in the art of painting, to which his natural genius strongly prompted him; but at several times he resorted to different schools, where he gained some knowledge of design. He then took pains to improve himself, by studying after the antiques, which were open to his observation, and after the grand paintings in the churches, to which he could always have easy access; till, by pursuing that course for some years, he formed his taste and perfected his hand, so as to appear an expert and ingenious artist, working equally well in fresco and in oil.

He might have rose to the highest excellence in his profession, if his mind had been more engaged about his art, and less about intrigue; but when his reputation was almost advanced to the highest pitch, he was unhappily stopped in his progress by an indiscreet amour, which had nearly cost him his life, and compelled him to fly precipitately from Rome to Venice. However, while he resided in that city, he added considerably to his knowledge in the art of painting, and united the beauty of the Venetian colouring with the Roman taste of design.

Several grand altar-pieces at Milan are of his hand, and extremely admired; and his merit recommended him to the particular esteem of Charles Emanuel Duke of Savoy, who invited him to his Court, took him into his service for some years, bestowed on him many princely gratuities, and afterwards conferred on him the order of knighthood.

In the Chartreuse at Pavia, in one of the chapels, is a noble altar-piece by Morazone, which is composed in an exceeding grand style, and is charmingly coloured.

FRANCESCO MAZZUOLI. Vid. PARMIGIANO.

JERONIMO MAZZUOLI, called PARMIGIANINO.

*Painted History and Portrait.*

He was born at Parma, and was the cousin and disciple of Francesco Mazzuoli, called Parmigiano, whose style and manner he imitated most happily, and performed a great number

number of elegant designs in the churches of Parma, Pavia, Mantua, and the neighbouring cities. He was accounted a very excellent painter, although he could not give his figures that lovely air and grace which peculiarly distinguished the works of his master; but he sufficiently evidenced the greatness of his abilities, by finishing some of the works of Parmigiano, which had been left imperfect by the death of that celebrated artist.

In the Refectory of the Convent belonging to the Monks of St. John the Evangelist in Parma, he painted a curious piece of perspective in fresco, and a Last Supper in oil colours, both exceedingly well designed and executed; and in the chapel of the Franciscans he painted a very noble design, representing the Conversion of St. Paul, which was esteemed an incomparable performance.

PIETRO MEDICI.

*Painted History.*

DIED 1648, AGED 62.

He was born of an illustrious family at Florence, in 1586, and learned design and colouring from that great artist Cigoli; by whose instruction he acquired a strong and pleasing manner of colouring, a correctness of outline, and an expression that was truly natural.

GIOVANNI BATTISTA MEDINA, Chevalier.

*Painted History and Portrait.*

DIED 1711, AGED 51.

He was born at Brussels, in 1660, the son of a Spanish officer; and having learned the principles of design under the direction of Du Chatel, under whom he made a good progress, he applied himself to study the works of Rubens; and made that eminent master his particular model, preferably to all other painters. He was indefatigable in his studies, through an ardent desire of imitating the beautiful tints of Rubens, especially in his carnations; to acquire his judicious manner of adapting his draperies of his figures to the difference of nations and times; and to habituate himself to that grandeur of thought, and that variety of attitudes, discernible in the works of that famous artist.

By that method of conducting his studies, his future works procured him great reputation through all Flanders; and recommended him to persons of the best taste in England, where his performances were considered as being not far inferior to those of Rubens. They produced such prices as did honour to the artist, and were esteemed not only for the invention, but for the harmony that subsisted through the whole. He also excelled in portrait; painting those subjects with remarkable freedom of touch, and strong resemblance of the persons. Most of the Princes of Germany held him in extraordinary esteem, and distinguished his merit by several marks of honour: but in the year 1686 he went to

England



England, where his abilities were already well known, and amply encouraged during his residence in London; that truly benevolent people being more remarkable for their liberality to all kinds of merit, than any other nation in Europe.

By the favour of the Earl of Leven, who procured for him a subscription of five hundred pounds, he was at last induced to visit Scotland, where he painted the portraits of the principal Nobility; and he might have enriched himself, by the variety of historical pictures and portraits which he finished at the different Courts where he was employed, if the largeness of his family, and perhaps some want of necessary economy, had not prevented it. By order of the Grand Duke of Tuscany, the portrait of Medina, painted by himself, was placed in the gallery at Florence, among the most memorable artists; and as a public acknowledgement of his merit in his profession, he was knighted by the Duke of Queensbury, Lord High Commissioner, being the last knight made in Scotland before the union of the two kingdoms.

JOHN VANDER MEEREN, or MEER, called the Old.

*Painted Landscapes, Battles, and Views of the Sea.*

DIED 1690, AGED 63.

This painter was born in 1627; but the master under whom he learned the art of painting is not mentioned. His genius directed him to choose for his subjects sea-pieces, and views of the sea and its shores, which he painted with great truth, as he had accustomed himself to sketch every scene after nature. The situations of his landscapes are agreeably chosen; frequently they are solemn, and generally pleasing. The forms of his trees are easy and natural, his distances well observed, and the whole scenery has a striking effect, by a happy opposition of his lights and shadows.

He perfectly understood the construction of ships, and had competent skill to represent their natural appearance in all their different positions; so that his compositions, in that style of painting, were in good esteem. The figures which he inserted in his landscapes were well designed; and although they might be said to want elegance, yet were they placed with judgment, and well adapted to their situations. This master also very often painted battles, in such a style as met with approbation; as they shewed good composition, were touched with spirit, and had a great deal of transparence in the colouring. But the fault imputable to Vander Meer, is, that in some of his pictures the back-grounds are a little too blue, and some of his landscapes have a tint that appears rather too yellowish.

JOHN VANDER MEEREN, or MEER, called DE JONGHE.

*Painted Landscape.*

DIED 1688.

It is supposed, that this artist was the son of the old John Vander Meer, and learned the first rudiments of the art from his father, who was a landscape-painter, and highly esteemed;

esteemed; but, being in his youth deprived of his instructor, before he had made any great progress, he became a disciple of Nicholas Berchem, and was accounted the best of those who were educated in the school of that admired master. He applied himself with all possible assiduity to imitate the delicate style of Berchem; but he took also care to study nature with an equal degree of attention. In the manner of his master he painted landscapes and cattle; and his usual subjects are cottages, with peasants at their rural occupations and diversions, or tending flocks of sheep and goats; which are excellently designed, drawn with correctness, and delicately finished.

His skies, trees, and figures, are in a good taste; and his grounds are diversified and broken, with abundance of judgment and skill; but it is observed of him, that he very rarely introduced cows, horses, or any other species of animals, except goats and sheep; the latter of which are so highly finished, that one would imagine the wool might be felt, by the softness of its appearance. His touch is scarce perceptible, and yet the colours are admirably united.

The genuine works of this Vander Meer bear a very high price, and are esteemed even in Italy, where they are admitted into the best collections; but the scarcity of them has occasioned many moderate copies after his works to be passed on the undiscerning for real originals.

#### JOHN VANDER MEER.

##### *Painted History and Portrait.*

He was born at Schoonhoven, in 1650, and was taught design and colouring at Utrecht; but he went to Rome very early, accompanied by Lievin Verschuur.

As his friends were in affluent circumstances, and supplied his occasional demands in a very liberal manner, he had nothing to withdraw his attention from his studies, which he prosecuted with the utmost industry. Nor was he more distinguished for his diligence than for the benevolence of his mind; for, instead of profusion in expences which might administer to his private pleasures, he appropriated all the money he could spare, to assist those artists whose necessitous circumstances disqualified them for pursuing their studies in a proper manner; and by that unusual beneficence to all, he at the same time gained the admiration of strangers, and the grateful affection of his own countrymen.

For some time he studied under Droft and Carlo Loti, at Rome; he painted historical subjects with figures as large as life, as well as portraits; and had a strong, firm, and bold style of painting. As he possessed an ample fortune, he seemed the less attentive to the profits that might arise from his profession, and was apparently much more anxious to acquire a lasting reputation.

#### LIVIO MEHUS, or MEUS.

##### *Painted History, Portrait, and Landscape.*

DIED 1691, AGED 61.

He was born at Oudenarde, in 1630; but his family being forced to fly from that country, on account of the wars, he was carried along with his parents to Milan, when they

F f f

retired



retired to that city. His genius to painting made him very desirous to go to Rome; but he was obstructed by several cross accidents, and more particularly by the poverty of his family, and friends, who were unable to provide for his maintenance. However, at last he had the good fortune to obtain admittance, as a disciple, in the school of Pietro da Cortona, at Florence; under whom he practised design and colouring for some years, and made a commendable proficiency.

When he had gained such a degree of skill in the art, as might qualify him for farther improvement by travel, he went to Rome, in the company of Stefano della Bella; and by observing the variety of curious works which are to be seen in that city, and in others through which he had travelled, he formed a style of his own, that was correct and firm, with a peculiarity of penciling which was free and agreeable. He adorned many of the chapels at Florence, with historical compositions, which are in the highest esteem; and the Grand Duke, having employed him in several considerable works, appeared so highly satisfied with his performances, that he ordered the portrait of Livio, painted by himself, to be placed in his gallery, among the portraits of the celebrated artists.

Some very capital paintings of Mehus, are mentioned in high terms by writers on this subject. The picture of Bacchus and Ariadne, which he painted in concurrence with Ciro Ferri, his fellow disciple under Cortona, is accounted admirable. The history also of Hagar and Ishmael, the Engagement of Achilles with the Trojans, the Triumph of Ignorance, and others of his hand, are esteemed to be excellent performances.

But there is at this time, in the chamber of Flemish artists, in the Ducal Palace at Florence, a grand composition of Mehus, (the figures being as large as life) which represents the Sacrifice of Abraham. Some of the connoisseurs say, it was painted in imitation of Lanfranc; but it seems to be rather in the taste of Salvator Rosa, the composition having the character of that master's spirit and force, being also designed in an elevated style, and with a great deal of fire. The expression through the whole is good; but the expression in the figure of Isaac is excellent. His pencil is broad and free, the colouring strong, and every part of it shews the execution of a great master; though it is to be wished that the contours had been more distinct and more easily perceptible.

#### GIOVANNI PAOLO MEECHIORI.

##### *Painted History.*

He was born at Rome, in 1664, and became a disciple of Carlo Maratti. He proved an honour to that renowned school, as he had a lively and fertile invention; as he possessed all the grandeur and sweetness of his master's style; and as he added to those accomplishments, a singular correctness of design, and an expression that was full of propriety and spirit.

## GERARD MELDER.

*Painted Portraits, and Landscapes in Miniature.*

DIED 1740, AGED 47.

He was born at Amsterdam, in 1693, and had so early a tendency to the art of painting, that he devoted even the playful time of life to practise after some prints and books of designs, which contained proper models for a young artist. And it may appear surprizing, that some of his first productions which were offered to the public, were exceedingly commended, and eagerly purchased.

He painted many pictures in oil with great success; but, by the advice of his friends, he afterwards applied himself to miniature, as a kind of painting which would probably procure him more employment, and fewer competitors. And having accidentally met with some miniature paintings of Rosalba, he not only improved his taste and his hand by copying them, but those copies were sold full as dear as the originals. He also copied the works of Rothenamer and Vander Werf, with equal success; and designed historical and allegorical subjects in so good a taste, and with such spirit and delicacy, that his works were generally coveted, and purchased at large prices.

The landscapes of Melder were composed in a very agreeable style, and the figures elegantly designed, as well as pleasingly introduced. Purchasers were never wanting for any of his compositions, not only among his own countrymen, but also among several of the English Nobility, and the Princes of Germany; and for the King of Poland, in particular, he painted a considerable number of pictures, which are not the least esteemed ornaments of the cabinet of that Prince.

He is accounted one of the best artists in the miniature style of painting; he designed well, his composition is agreeable, and his colouring is beautiful and true. He painted in enamel as well as in water-colours; but he discontinued that kind of work, out of an apprehension that it might be prejudicial to his sight.

## SIMONE MEMMI, of Siena.

*Painted History, Portrait, and Mosaic.*

DIED 1345, AGED 60.

He was born at Siena, in 1285, and was taught the art of painting by Giotto; whose manner he afterwards imitated, and was employed by his master, to assist him in the Mosaic paintings, which he undertook for the church of St. Peter, at Rome. He rose into high favour with the Pope, who retained him in his service while he resided at Avignon; and at that Court he had the opportunity of painting Petrarch's beloved Laura, which induced that poet to celebrate Memmi in such a manner, as to render his name and his merit universally known. At his return to Siena, he was honoured and caressed



by all orders of people, and employed to paint a picture for the cathedral of that city, of which the subject was the Virgin and Child, attended by Angels. The air and attitude of the Virgin was lovely; and the composition and ornaments were in a grand style.

He finished many excellent portraits of the Pope, the Cardinals, and the most illustrious persons of that age, among which were the portraits of Petrarch and Laura; and as he spent a great part of his life at Florence, a great number of the historical works of Memmi are in the churches of that city. The greatest excellence of this master consisted in his fresco-painting; and Vasari testifies, that although he was not a good designer (his principal attention being engaged in studying and imitating nature, and painting portraits after the life), yet the airs of his heads were very good, and his colouring agreeable. However, he was ranked among the best artists of his time, as may be evident from the inscription on his tomb, which asserts that he was superior to any artist of any preceding age. The words are, *Simoni Memmio, pictorum omnium, omnis ætatis celeberrimo. Vixit ann. 60. Mensibus duobus, diebus tribus.*

#### MARIA SIBYLLA MERIAN.

*Painted Insects, Reptiles, and Flowers.*

DIED 1717, AGED 70.

She was born at Frankfort, in 1647, the daughter of Matthias Merian, a noted engraver and geographer. As she shewed a very early fondness for painting, she was instructed by Abraham Mignon, from whom she learned great neatness of handling, and delicacy of colour. Her genius particularly led her to paint reptiles, flowers, and insects, which she designed after nature, and studied every object with a most curious and inquisitive observation; so that her works rose every day more and more into reputation.

Frequently she painted her subjects in water-colours on vellum; and finished an astonishing number of designs, as she was equally indefatigable in her work, and in her inquiries into the curiosities of nature. She drew the flies, and caterpillars, in all the variety of changes and forms in which they successively appear, from their quiescent state till they become butterflies; and also drew frogs, toads, serpents, ants, and spiders, after nature, with extraordinary exactness and truth. She even undertook a voyage to Surinam, to paint those insects and reptiles which were peculiar to that climate; and, at her return to her own country, published two volumes of engravings after her designs, which are well known to the curious. And her daughter Dorothea Henrietta Graff, who painted in the same style, and had accompanied her mother to Surinam, published a third volume collected from the designs of Sibylla, which complete work has been always admired by the learned, as well as by the professors of painting.

MESSINA. Vid. ANTONELLO.

ANGOSTINO

## AGOSTINO METELLI.

*Painted Architecture and Perspective.*

DIED 1660, AGED 51.

He was born at Bologna, in 1609, and was a disciple of Gabriello D'Occhiali. The excellence of this master consisted in painting perspective and architecture; and he associated with Michael Angelo Colonna, who, in conjunction with Metelli, executed several very magnificent works, which contributed highly to the honour of both artists. The frizes, foliages, and other ornaments of architecture, were performed by this master in a grand style of design, and painted in a free and fine manner.

Metelli and Colonna were jointly employed at Buon-Retiro, and other palaces in Spain, by Philip IV. for several years; and they received remarkable instances of the favour of that Monarch, who seemed to be so exceedingly delighted with their paintings, that he frequently went on the scaffold to see those artists at work.

## GABRIEL METZU.

*Painted Portrait and Conversations.*

DIED 1658, AGED 43.

He was born at Leyden, in 1615; and although his eminence in his profession is incontestable, yet the master under whom he studied the art of painting is not mentioned. The masters which he chose for his models were, Gerard Douw, and Mieris: those he endeavoured to imitate, as well in their style of composition as in their colouring; yet there is a remarkable difference in the touch and penciling, which readily distinguishes the works of those painters from the works of Metzu. However, he had generally such exactness in drawing, such nature, truth, and delicacy, in his design and pencil, such a pleasing tone of colouring, and so good an expression, that his paintings are in universal esteem through all Europe.

In his colouring, he was accounted to approach near to Vandyck, and to resemble him in his manner of designing the hands and feet of his figures; the countenances of them had usually a great deal of grace, a very distinguishing character and strong expression; and his pictures have abundance of harmony. His subjects were usually taken from low life; but they were all designed after nature, and surprisingly well represented; such as women selling fish, fowls, or hares; sick persons attended by the doctor; chymists in their laboratories; dead game, painters rooms, shops, and drawing schools hung with prints and pictures; all which subjects he composed well, and finished them with extreme neatness, as he likewise did his portraits.

He spent a great deal of time on his pictures, which has occasioned their scarcity and dearness at this time; and besides, it is confidently said, the Dutch prevent their  
being



being carried out of their own country as much as possible. So that those paintings of Metzú which are sometimes seen in the collections of our kingdoms, are either obtained by chance, or purchased at large prices. Though it ought also to be remembered, that the value set upon the works of this master, throughout Holland and Flanders, hath induced several painters to endeavour at imitating and copying his works, which having gradually circulated abroad, and being a little mellowed by time, are now called originals.

Commonly he painted in a small size; but, according to Houbraken, the largest picture of this artist is in Holland, in the possession of Mr. De Wolf. The subject is a number of gentlemen and ladies in a mercer's shop, and it is described as being excellent in the disposition, and correct in the design; the naked so soft, fleshy, and melting, and the colouring so clear, that it is truly admirable. The silks and stuffs are curiously and neatly distinct, and their different texture and folds represented with such truth and ease, that it really affords an entertainment to examine it. The attitudes of the figures are well chosen, and every thing appears so natural, that nothing seems wanting to its perfection. Another picture of Metzú is also described, representing a Lady washing her hands in a basin of silver, held by her woman: this is an excellent performance, and thought to be painted in his best time. But a picture still more capital, is a Lady tuning her Lute: the face is beautifully formed, and painted with the utmost delicacy, the flesh and life being imitated with uncommon force and spirit; and if the hands had been a little more correct, the whole would not have been unworthy of Vandyck.

By confining himself to a sedentary life, with very little intermission, he was severely afflicted with the stone; and having consented to undergo the operation of cutting, he was of too feeble a constitution to survive it.

#### ANTHONY FRANCIS VANDER MEULEN.

*Painted Battles, Landscapes, Sieges, and Encampments.*

DIED 1690, AGED 56.

This painter was born at Brussels, in 1634, and was a disciple of Peter Snayers, a battle-painter of considerable note; by whose instructions his improvement was so very rapid, that several of his performances, while he studied in that school, might pass for good pictures.

While he followed his profession at Brussels, some of his compositions happened to be carried to Paris, and were shewn to Mr. Colbert. That great minister soon discerned the abilities of Vander Meulen, and by his generous offers induced him to leave his native city, and settle at Paris; where he was employed by Lewis XIV. and had an appointment of two thousand livres pension, beside being paid for his work. He attended that enterprising Monarch in most of his expeditions in the field, and designed on the spot the sieges, attacks, encampments, and marches of the King's armies, also the views of those cities

cities and towns memorable by any degree of success; and from those sketches he composed the paintings which were intended to perpetuate the remembrance of those military exploits.

In his imitation of nature he was exact and faithful; his colouring is excellent; and in his landscape, the skies and distances are clear, and exceedingly natural; and although his figures are dressed in the mode of the times, yet they are so well designed, and grouped with so much judgment, that his pictures have always a very striking effect. His design is generally correct, his touch free, and full of spirit; and in the distribution of his lights and shadows, there appears so good an understanding, that the eye of the spectator is constantly pleased and entertained. It cannot indeed be truly affirmed, that the works of Vander Meulen have the spirit and fire of Bourguignon and Parocel; but they seem to have more sweetness; nor could any painter excel him in describing the various motions, actions, and attitudes of horses, as he carefully studied every object after nature, and knew how to express them with truth and elegance.

The principal works of this master are at Versailles and Marli; but many of his easel pictures are dispersed through England, France, and Flanders.

#### PHILIP MEUSNIER.

*Painted Architecture.*

DIED 1734, AGED 79.

He was born in 1655; and was a disciple of James Rousseau. He proved an eminent painter of architecture, having spent several years at Rome, to complete his knowledge of the art; and by carefully examining the magnificent buildings about that city, as well ancient as modern, and likewise by designing after the works of those masters who excelled in that particular branch which he chose to cultivate, he acquired a considerable elegance of taste.

His style of composition is of the Roman school; his colouring is good, and he had a great felicity in managing his shadows and his lights, so as to produce an extraordinary effect; he had also a remarkable freedom of hand, and abundance of spirit in his touch.

#### FELIX MEYER.

*Painted Landscapes and Animals.*

DIED 1713, AGED 60.

He was born at Winterthur, in 1653, and received his earliest instructions from a painter at Nuremberg; but he was afterwards a disciple of Ermels, a good landscape-painter, whose manner he entirely followed. He did indeed study colouring after nature; but he owed his best accomplishments to Ermels. In search of still greater improvement, he travelled to Italy; but the climate not agreeing with his constitution, he retired to  
5. Switzerland,



Switzerland, where there are abundant materials to aid the imagination, and improve the taste of an artist, by the infinite variety of prospects of plains, mountains, craggy rocks and precipices, rivers, and falls of water, sufficient to furnish the fancy of a painter with subjects for future compositions. As he was indefatigable in surveying all the beauty, the wildness, and magnificence of nature in those romantic scenes, he made a multitude of noble designs, which procured him very high reputation, and supplied his own demands in an ample manner.

He acquired an extraordinary freedom of hand, and a singular readiness of execution, that equalled the vivacity of his imagination; of which he gave a remarkable proof at the Abbey of St. Florian in Austria, where he happened to stop in his travels.

The Abbot, being desirous to have two grand apartments painted in fresco, and having consulted another artist about it, who seemed very dilatory, applied to Meyer for his advice, in what manner he would have it executed. Meyer for a few minutes viewed and considered the place, and then taking a long stick, to which he fastened a piece of charcoal, he immediately began to design, saying, Here I would have a tree; which he marked out as quick as possible; at the remote distance, I would represent a forest;—thus; here a fall of water, tumbling from great rocks—and so on. As fast as he spoke, he designed; and deprived the Abbot of the power of expressing his approbation, so much was he lost in astonishment, to see a design with such elegance and taste, executed even without any time allowed for reflection. At the Abbot's request, Meyer undertook to finish the design: the other painter was dismissed, and the whole work was completed in one summer.

That adventure spread his reputation through all Germany; and he was from thenceforward continually employed by the first Princes and Nobility in Europe. But, in the latter part of his life, by endeavouring to fix on a manner still more expeditious, and more pleasing, than that of his former time, his works had neither the same ease, freedom, nor look of nature, though they might produce a more considerable immediate profit. But, as to his first performances, they deserve to be ranked with those of the best painters of landscape.

As he was not expert at painting figures, those which he inserted in his own pictures being very indifferent; such of his landscapes as were supplied with figures by Roos, or Rugendas, are accounted most estimable.

ALBERT MEYERING.

*Painted Landscapes, and Views of Villas.*

DIED 1714, AGED 69.

He was born at Amsterdam, in 1645, and learned the art of painting from his father Frederick Meyering, an artist of some abilities; but, when he had acquired a good degree of knowledge in his profession, he went to Paris, where he continued for a few years, finding

finding little encouragement, and labouring very hard for a subsistence; and from thence travelled to Rome, which he perceived to be the only place where he could hope for real improvement.

On his arrival at that city, though he was in a necessitous situation, he notwithstanding pursued his studies industriously; and having met with his friend John Glauber at Rome, they associated together, and visited most of the cities and towns of Italy, making observations in every place, on such parts of nature as might be of most use to them in their several performances. After an absence of ten years, he returned to Holland extremely improved, and was immediately employed in several considerable works. In Italy he had acquired a free pencil, and a ready manner of painting; which happened to be particularly useful to him, as his designs were usually of a large size, in halls, salons, and grand apartments; though he often painted easel pictures, which were excellently handled.

His compositions had a very striking effect; his subjects were well disposed, and in some of his pictures he designed an abundance of figures. In general, the grandeur of his taste in the trees and buildings, the richness of many of his ornaments, and a peculiar transparency of the water, gave the eye of every beholder a singular satisfaction.

#### JOHN MEYSSENS.

##### *Painted Portrait and History.*

He was born at Brussels, in 1612, and at first was taught the principles of painting by Anthony van Opstal; but afterwards he became a disciple of Nicholas vander Horst. When he commenced painter, he undertook both history and portrait; but the latter seems to have been his principal employment; and by having successfully painted the portraits of Count Henry of Nassau, the Countess of Stirum, the Count de Bentheim, and other noble personages, his reputation for that style of painting was effectually established through the Low Countries.

His remarkable excellence consisted in his producing a very striking resemblance, in his finishing his pictures with a great deal of care, and giving them a lively and good expression.

#### MICARINO. Vid. BECCAFIUMI.

#### JAN MIEL, called GIOVANNI DELLA VITE.

##### *Painted History, Huntings, and Conversations.*

DIED 1664, AGED 65.

This eminent artist was born in Flanders, in 1599, and at first was a disciple of Gerard Segers, in whose school he made a distinguished figure; but he quitted that artist, and went to Italy, to improve himself in the taste of design, and to obtain a more extensive knowledge of the several branches of his art.

G g g

At



At Rome he particularly studied and copied the works of the Caracci, and Correggio; and was admitted into the academy of Andrea Sacchi, where he gave such evident proofs of extraordinary merit and genius, that he was invited by Andrea to assist him in a grand design, which he had already begun. But Miel, through some disgust, rejected those elevated subjects which at first had engaged his attention; refused the friendly proposal of Sacchi; and chose to imitate the style of Bamboccio, as having more of that nature which pleased his own imagination.

His general subjects were huntings, carnivals, gypsies, beggars, pastoral scenes, and conversations; of those he composed his easel pictures, which are the finest of his performances. But he also painted history in a large size, in fresco and in oil; which, though they seem to want elevation of design, and a greater degree of grace in the heads, yet appear superior to what might be expected from a painter of such low subjects as he generally was fond of representing.

His pictures of huntings are particularly admired; the figures and animals of every species being designed with uncommon spirit, nature, and truth. The transparency of his colouring, and the clear tints of his skies, enliven his compositions; nor are his paintings in any degree inferior to those of Bamboccio, either in their force or lustre. His large works are not so much to be commended for the goodness of the design, as for the expression and colouring; but it is in his small pieces that the pencil of Miel appears in its greatest delicacy and beauty.

The singular merit of this master recommended him to the favour of Charles Emanuel Duke of Savoy, who invited him to his court; where he appointed Miel his principal painter, and afterwards honoured him with the order of St. Mauritius, and made him a present of a cross set with diamonds of a great value, as a particular mark of his esteem.

Many capital pictures of this master, in his best style, are said to be in the Imperial collection at Vienna; and at \*Turin, in a grand salon of the Venerie, are several of his noblest performances. They represent the chase of various animals in different views; some pursued, others killed, and the huntsman returning from the sport. In those compositions there are a great number of figures; and although they are dressed in the mode of the times, yet the subject is treated in a grand style, and the colouring is lively and strong, though somewhat darkened by time.

FRANCIS MIERIS, the Old.

*Painted Portraits, Conversations, and Still Life.*

DIED 1681, AGED 46.

This admirable painter was born at †Leyden, in 1635, and was at first placed under the direction of Abraham Toorne Vliet, one of the best designers of the Low Countries; with

\* Mr. Cochin, who is a very judicious writer, by mistake, calls this master *Daniel Miel*, instead of *Jan Miel*, which was really his name.

† Mr. Descamps must certainly be mistaken, in saying that Mieris was born at Delft; as Houbraeken, De Piles, and all the best authors, assert that he was born at Leyden.

with whom having made a remarkable progress, while he continued in that school, he entered himself as a disciple with Gerard Douw. In a short time he far surpassed all his companions, and was by his master called the Prince of his Disciples. But, as he seemed still eager to improve himself in penciling, he went for a few months to study with Adrian Vanden Tempel; till he found his expectations not answered, and then he returned to Gerard Douw, whose taste and genius corresponded more nearly with his own; and he continued with him, till he wanted no farther improvement, except to study after nature.

He had an unusual sweetness of colouring, a neat and wonderfully delicate touch, and the same transparence that characterizes the paintings of Douw. But he is allowed to be superior to that master, in many respects; being more delicate and extensive in his design, and more correct in his drawing. His colouring is more clear, his touch more animated, and his pictures have more freshness and force. His manner of painting silks, velvets, stuffs, or carpets, was so singular, that the different kinds and fabrick of any of them might easily be distinguished. His pictures are rarely to be seen, and as rarely to be sold; and when they are, the purchase is extremely high, their intrinsic value being so incontestably great.

Beside portraits, his general subjects were conversations, persons performing on musical instruments, patients attended by the apothecary or doctor, chymists at work, mercers' shops, and such like; and the usual valuation he set on his pictures, was estimated at the rate of a ducat an hour.

Houbraken mentions an incident in the life of this artist, which, as it tends much to his honour, by shewing the grateful spirit of Mieris, as well as his generosity, may not be unacceptable to the reader. Mieris had conceived a real friendship for Jan Steen, and delighted in his company, though he was by no means fond of drinking as freely as Jan coveted to do every evening at the tavern. He often passed whole nights with his friend in a most joyous manner, and frequently returned very late to his lodging.

One evening, when it happened to be extremely dark, and almost midnight, as Mieris returned home from the tavern, he unluckily fell into the common sewer, which had been opened in order to cleanse it, and the workmen had left it unguarded. There he must have perished inevitably, if a cobbler and his wife, who worked in a neighbouring stall, had not heard his cries, and instantly ran to his relief. They took all possible care of him for that night, assisting him in every point obligingly, and procured him the best refreshment in their power.

The next morning Mieris, having thanked his preservers, took his leave of them; but particularly remarked the house, that he might know it another time. The poor people were totally ignorant of the person who had been relieved by them; but Mieris had too grateful a spirit to forget his benefactors; and having painted a picture in his best manner, he brought it to the cobbler and his wife, telling them it was a present from the person whose life they had contributed to save; and desired them to carry it to his friend Cornelius Plaats, who would give them the full worth of it. The woman, unacquainted with the real value of the present, concluded she might receive a moderate gratuity for the



picture; but her astonishment was inexpressible, when she experienced the liberality of the giver, by receiving for it so large a sum as eight hundred florins.

The finest portrait of this master's hand, is that which he painted for the wife of Cornelius Plaats, which is still preserved in the family, although very great sums have been offered for it. In the possession of the same gentleman was another picture of Mieris, representing a lady fainting, and a physician applying the remedies to relieve her. For that performance he was paid (at his usual rate of a ducat an hour) so much money as amounted to fifteen hundred florins, when the picture was finished. The Grand Duke of Tuscany wished to purchase it, and offered three thousand florins for it, but the offer was not accepted. However, that Prince procured several of his pictures, and they are, at this day, an ornament to the Florentine collection. One of the most curious of them, is a girl holding a candle in her hand; and it is accounted inestimable.

#### JOHN MIERIS.

*Painted Portraits and Conversations.*

DIED 1690, AGED 30.

He was the eldest son of Francis Mieris, born at Leyden, in 1660, and learned the art of painting from his father. He was stimulated to exert the utmost efforts of his genius, to arrive at eminence in his profession, by having the example of his father perpetually before him, and the abilities of his younger brother to excite his industry; as that young artist had already begun to distinguish himself. Yet, John Mieris neither imitated the manner of the one nor the other; for he could not hope to possess the patient perseverance which his father shewed, in finishing his pictures as highly as he did; and as his brother William painted in small, he determined to paint in a large size, to avoid competition.

Francis appeared very desirous to place his son John with some very eminent historical painter, and particularly with Gerard Laireffe, whose works he held in the highest esteem. But as he knew him to be a man of a dissolute life and corrupt morals, he was unwilling to risk the virtue of his son, who might perhaps be deluded into vice, by the power of a bad example; and therefore he undertook that employment himself, affording him all the aids in his power, and laid before him those models from which he had formed his own successful manner.

The young artist unhappily was severely afflicted with the gravel and stone, and, by those complaints, was much hindered in the progress of his studies. But, after the death of his father, he travelled to Germany, and from thence to Florence, where the fame of his father's merit procured him a most honourable reception from the Grand Duke, who, when he saw some of his paintings, endeavoured to retain him in his service; but Mieris politely declined it, and proceeded to Rome, where his great abilities were well known before his arrival, and his works were exceedingly coveted.

In that city his malady increased; yet, at the intervals of ease, he continued to work with his usual application, till the violence of his distemper ended his days, when he was only thirty years old; and he was allowed to have been as eminent for painting in a large size, as his father had been for his works in small.

WILLIAM MIERIS, called the Young MIERIS.

*Painted History, Conversations, and Landscapes.*

DIED 1747, AGED 85.

He was the son and disciple of Francis Mieris, born at Leyden, in 1662; and, during the life of his father, made a remarkable progress; but by being deprived of his director, when he was only arrived at the age of nineteen, he had recourse to nature, as the most instructive guide; and by studying with diligence and judgment to imitate her, he approached near to the merit of his father.

At first he took his subjects from private life, in the manner of Francis, such as tradesmen in their shops, or a peasant selling vegetables and fruit, and sometimes a woman looking out at a window; all which he copied minutely after nature, nor did he paint a single object without his model. One of his first attempts was a picture representing a woman feeding her child, and another standing by, encouraging it to eat; the father sits by the fire, attentive to the actions of other children, and the chamber is neatly furnished. The whole is finished with the most exquisite art and delicacy, and that single picture established his reputation.

As Mieris had observed the compositions of Gerard Laireffe and other great historical painters with singular delight, he attempted to design subjects in that style; and began with the story of Rinaldo sleeping on the lap of Armada, surrounded with the Loves and Graces, the fore-ground being enriched with plants and flowers. That work proved a new addition to the fame of this celebrated master, being sold for a very great price; and it was so highly admired, that he was prevailed on to repeat the same subject for three other persons of distinction, though in every picture he took care to make some small alteration.

This master also painted landscapes and animals, with equal truth and neatness; and modelled in clay and wax in so sharp and accurate a manner, that he might justly be ranked among the most eminent sculptors. In the delicate finishing of his works, he imitated his father, as he likewise did in the lustre, harmony, and truth of his paintings, which makes them to be almost as highly prized; but they are not equal in respect of design or of the striking effect, nor is his touch so very exquisite as that of the father. The works of the old Mieris are better composed, the figures are better grouped, and they have less confusion; yet the younger Mieris is acknowledged to be an artist of extraordinary merit, although inferior to him, who has scarcely his equal.

FRANCIS.



FRANCIS MIERIS, called the Young FRANCIS.

*Painted Conversations, Portrait, and Still Life.*

He was the son of William, and the grandson of the celebrated Francis Mieris; and was born at Leyden, in 1689. He learned the art of painting from his father, whose manner and style he always imitated; he chose the same subjects, and endeavoured to resemble him in his colouring and pencil. But, with all his industry, he proved far inferior to him; and most of those pictures which at the public sales are said to be of the young Mieris, and many also in private collections, ascribed to the elder Francis or William, are perhaps originally painted by this master, who was far inferior to both, or are only his copies after the works of those excellent painters, as he spent abundance of his time in copying their performances.

NICHOLAS MIGNARD, called of AVIGNON.

*Painted History and Portrait.*

DIED 1668, AGED 60.

He was born at Troyes, in 1608, and instructed in design and colouring by the best painter in that city, to whom Mignard proved himself to be much superior in a short time; and therefore, to acquire a greater degree of knowledge, and an improved taste, he studied after those antiques which were at Fontainebleau, and also after the paintings of Primaticcio and Rosso, which were preserved in that palace. But he finished his studies at Rome, where he resided for two years; being very much aided in his observations and practice by the concurrent advice of Fresnoy and his brother Peter Mignard.

He painted a great number of portraits; but his genius inclined him more strongly to historical compositions, and particularly to poetic subjects. He had a good invention, but no great fire of imagination; though he compensated in some degree for that defect, by the correctness and neatness of his pictures. His colouring was agreeable, his carnations were lively, his ideas sometimes elevated, and abundance of union and harmony appeared in his works.

For several years he resided at Avignon, but was induced to leave that city, being invited to the Court of France; and at the time of his death he was Rector of the Royal Academy at Paris. A great number of the works of this master are in the palace of the Thuilleries.

PETER MIGNARD, called The ROMAN.

*Painted Portrait and History.*

DIED 1695, AGED 85.

He was the younger brother of Nicholas Mignard, born at Troyes, in 1610, and placed as a disciple in the school of Vouet; but having an opportunity of seeing some capital

capital paintings of the Italian masters, he quitted the school of Vouet, and went to Rome, to study after Raphael, Michael Angelo Buonorati, and Annibal Caracci; and endeavoured to transfuse into his own compositions whatever appeared to him excellent in each of those artists, as far as his genius and talents would permit. He studied with his brother at Rome; and by having spent in that city twenty-two years, and also by his manner of designing so much in the taste of the Italian school, he was distinguished by the name of *The ROMAN*.

He was generally allowed to have a finer genius than Nicholas, and in several respects to excel him, and had the honour to paint the portraits of Urban VIII. and Alexander VII. beside many of the Nobility at Rome; and being invited to Paris by Lewis XIV. he returned through Tuscany, Modena, and Parma, and was so far distinguished by the Princes of those several cities, that he painted the portraits of themselves and their illustrious families. In France his patron Lewis sat to him ten times for his portrait, and had such a respect for the talents and accomplishments of Mignard, that he ennobled him, and, after the death of Le Brun, appointed him principal painter and director of the manufactories.

The colouring of this master was in general good; he was rich in his ordonnances; and those paintings which are at St. Cloud, may be sufficient to shew the extensiveness of his abilities, as also to recommend him as a painter of considerable eminence.

#### ABRAHAM MIGNON, or MINJON.

*Painted Flowers, Insects, Fruit, and Still Life.*

DIED 1679, AGED 40.

This delicate painter was born at Frankfort, in 1639; and his father having been deprived of the greatest part of his substance by a series of losses in trade, left his son in very necessitous circumstances, when he was only seven years of age. From that melancholy situation he was rescued, by the friendship of James Murel, a flower-painter in that city, who took Mignon into his own house, and instructed him in the art, till he was seventeen years old. Murel had often observed an uncommon genius in Mignon, and therefore he took him along with him to Holland, where he placed him as a disciple with David De Heem; and while he was under the direction of that master, he laboured with incessant application to imitate the manner of De Heem, and ever afterwards adhered to it; only adding daily to his improvement, by studying nature, with a most exact and curious observation.

When we consider the paintings of Mignon, we are at a loss whether most to admire the freshness and beauty of his colouring, the truth in every part, the bloom on his objects, or the perfect resemblance of nature visible in all his performances. He always shews a beautiful choice in those flowers and fruits from which his subjects are composed, and he groups them with uncommon elegance. His touch is exquisitely neat, though apparently easy and unlaboured; and he was fond of introducing insects among the fruits



and flowers, wonderfully finished, so that even the drops of dew appear as round and as translucent as nature itself.

He had one degree of happiness superior to many artists of great merit, which was, the being highly paid for his works in his life-time; and he certainly would have been accounted the best in his profession, even to this day, if John Van Huysum had not appeared. But that master not only excels Mignon, but surpasses all others in that style of painting so far, so eminently, in the sweet distribution of his lights, and in giving such life and brightness to every object, that he alone seems to be above all competition.

Weyerman, who had seen many admired pictures of Mignon, mentions one of a most capital kind. The subject of it is, a cat which had thrown down a pot of flowers, and they lie scattered on a marble table. This picture is, in every respect, so wonderfully natural, that the spectator can scarce persuade himself that the water which is spilled from the vessel is not really running down from the marble. This picture is distinguished by the title of Mignon's Cat.

#### GIOSEFFO MARIA MILANI.

*Painted History, Perspective, and Architecture.*

This master was born in 1678, and learned design from Camillo Gabrielli, who had been a disciple of Pietro da Cortona, and became a considerable painter. When he quitted the school of Camillo, he applied himself diligently to study perspective, and made designs after the most magnificent buildings, ancient and modern, that merited his attention in Pisa and other cities of Italy. Those he applied occasionally in his own compositions, and gained great reputation by the truth and grandeur of the architecture which he introduced in his paintings.

His figures were designed in an elegant style; but he seemed to borrow too many hints from the works of Pietro da Cortona, so as to be accounted a plagiarist in that respect. His colouring was in a good taste; his disposition was esteemed judicious, his perspective remarkably fine, and he had a great deal of union and harmony.

At Pisa, in the church of St. Matthew, there is a ceiling painted by this master; the composition is noble, and has a very great effect; the disposition of the several groupes is extremely good, and the architecture is excellent. But many of the figures are taken from Cortona; and the glory which is represented in the design, appears rather too yellow. However, although particular parts may justly be censurable, the whole together is striking and beautiful.

#### FRANCESCO MILÉ, or MILLEE, called FRANCISQUE.

*Painted Landscapes and History.*

DIED 1680, AGED 36.

He was born at Antwerp, in 1644, and was, at a very early age, placed under the direction of Laurentius Franck, with whom he studied industriously; and shewed so apt

a genius, that in a few years he became equal to his master. At that time he established a firm friendship with Genoels; they studied together after nature, and increased each other's ardour to excel in the art, by a friendly and generous emulation, by an unreserved communication of their ideas, sentiments, and observations, which in the end rendered them both very eminent.

Milé was remarkable for having a most tenacious memory; so that whatever scene, building, ruin, or river, he observed in nature, or whatever designs of any other master engaged his attention, they became ever after so strongly impressed on his memory, that he never forgot it. But what still was more extraordinary, he could readily recollect the shape and form of any particular cloud, or those tints in the skies, and evanescent beauties, which pleased his eye and imagination, so as to represent them at any distance of time, with all the truth and force of nature.

He travelled through England, Holland, and France; and in each country, left sufficient evidence of his excellence in the art. His landscapes shew that he made Poussin his model, most of them being designed in the style of that master; and he adorned them with figures elegantly designed, and disposed judiciously. His favourite study was heroic landscape, like Nicolo Poussin; and whatever historical subject he represented, he took pains to adapt the scenes of his landscapes to it, with great skill and propriety. His pencil is light, his tone of colour agreeable in many of his pictures, and his manner is exceedingly pleasing; but his pictures generally have no great effect, as they have not a proper body of light, or at least the light is so managed, that they usually appear too brown, and too much of one colour.

His best works, however, have an abundance of merit in many respects, as well in the taste and correctness of design, in the freedom of pencil, and the pleasing tints of colouring, as in the figures and the keeping. It was a loss to the art, and to the world, that he was poisoned by some of his own profession, who envied his merit; and in whatever shape the poison was administered to him, it for some time deprived him of his reason, and soon after of his life. A very agreeable landscape of Milé, and perhaps one of his best style, is in the collection of the Earl of Moira.

#### M I N D E R H O U T.

##### *Painted Sea-Ports and Landscapes.*

He was born at Antwerp, about the year 1637, but followed his profession at Bruges; and was admitted into the society of painters in that city, in 1662. His subjects were sea-ports and harbours, with a great number of vessels and figures, especially the prospect of different ports in the Netherlands; but very often he painted the particular views of Antwerp and Bruges. He seemed to have taken a singular delight in studying the construction of all kinds of shipping, as the drawing and design of all the vessels he painted appear to be copied from nature with great precision.

H h h

Being



Being very industrious, he painted a great number of pictures, which in general had a good effect, though not always an equal proportion of merit; for, some of them cannot be too highly prized; whilst others are so slight, as to be very little more than sketches unfinished; and the figures, as well as the skies, are but very indifferent.

### MICHAEL JANSEN MIREVELT.

#### *Painted Portrait and History.*

DIED 1641, AGED 73.

He was born at Delft, in 1568, and was a disciple of Anthony Blochland. For some time he employed his time in painting historical subjects; but, finding a continual demand, and a very profitable return for portraits, he gradually discontinued the former, and adhered to the latter.

He studied and imitated nature happily, gave a strong resemblance to his portraits, finished them highly, and designed them in a good taste. His pencil is free, his touch has abundance of neatness, and the merit of his performances had so effectually spread his reputation, that he was invited to the court of London by King Charles I; though, as the plague raged at that time through all parts of London and its environs, he was prevented from accepting an offer which was so much to his honour, as well as his interest. He lived entirely at Delft, and never quitted that city, except at particular times, when he went to the Hague, to paint the portraits of some of the Princes of Nassau, by whom he was exceedingly esteemed.

It may readily be conjectured, that the works of Mirevelt must have been extremely admired, when the extraordinary number of his paintings are considered; which, according to Houbraken, amounted to \* five thousand; for the smallest of which he never was paid less than a hundred and fifty guilders, about fifteen pounds sterling; and for those of a larger size, half or whole lengths, his price was proportionably enlarged.

### PETER MIREVELT.

#### *Painted Portrait.*

DIED 1632, AGED 36.

He was the son of Michael Mirevelt, born at Delft, in 1696. In his manner of design, in his style of colouring, and in the delicacy of his pencil, he exactly resembled his father;

\* Sandrart, and after him Descamps, and the authors of the *Abrégé*, &c. affirm, that Mirevelt painted above ten thousand portraits, an incredible number for one hand to finish; but Houbraken, with much greater probability, limits the number to five thousand. Sandrart also says, he lived to be 90 years of age, though all other writers agree that he died at 73.

The author of the *Abrégé de la Vie des Peintres*, vol. 3, p. 102, fixes the birth of Mirevelt in 1588, and then says, he died in 1641, at the age of 73; which must be an oversight. For, according to those dates, he could have been only 53 in the year 1641; and supposing him to die at 73, he must have died in 1661, contrary to the testimony of all writers.

father; and by the best judges of that time, he was accounted to be in no degree inferior to him.

### JACOB MOELART.

*Painted History and Portrait.*

DIED 1727, AGED 78.

He was born at Dort, in 1649, and learned the art of painting from Nicholas Maas, with whom he continued for several years. Neither labour, nor great study, were wanting in this master, to acquire a competent knowledge in his profession; he observed nature with a great deal of care; and at length was esteemed a good painter, both of history and portrait.

Houbraken mentions two historical compositions of Moelart; the one, Pharaoh and his host drowned in the Red Sea; and the other, Moses striking the Rock; both of them having several particulars that deserve commendation.

### PIETRO FRANCESCO MOLA.

*Painted Landscape and History.*

\* DIED 1665, AGED 56.

He was born at Lugano, a city belonging to the Switzers, in 1609; and having travelled to Rome, he was at first instructed by Giuseppe D'Arpino, and afterwards became the most distinguished disciple of Albano. But, having observed with admiration the grand effect produced by the colouring in the works of Guercino, he went to Venice, and applied himself with great ardour and accuracy to study the paintings of Titian, Tintoretto, Bassan, and Paolo Veronese. He formed for himself a peculiar style, that was elegant, bold, and beautiful, which spread his reputation through all Italy; and he found immediate employment, every work he finished contributing to his honour and applause. In Rome several churches and chapels were enriched with historical pictures, designed by him from the sacred writings; and for the Pope, Alexander II. he painted the history of Joseph and his brethren, for which he received the greatest encomiums, beside a noble recompence from his employer.

Although Mola painted history, in fresco and in oil, with such great success; yet, his genius principally inclined him to landscape, in which he was uncommonly excellent. His scenes are generally solemn, his trees designed in a grand style, and his distances conducted with judgment, and with a look of true nature. [His design is very correct;

H h h 2 and

\* In the Museum Florentinum, the death of Mola is fixed in 1666, at the age of 45, by which computation he is supposed to be born in 1621; but it appears from other writers, that he certainly was born in 1609, and died at 56 years of age in 1665. Likewise the author of the *Abrégé de la Vie des Peintres*, vol. 1, p. 313, says, that Mola was born at Coldra, in the district of Como, in 1621, though most authors agree, that he was born at Lugano, in 1609.



and the figures with which he has adorned his landscapes, are in a fine taste, and have a good expression; though sometimes he seems to make the dark parts of his pictures a little too black. His imagination was lively, his invention ready and fertile; and in his design, as well as his penciling, he always shews an abundance of spirit and freedom.

Two very noble pictures by Mola are in the church of Santa Maria della Vittoria, at Milan: one is the representation of St. John in the Desert, in which the figure is designed with as much nature and truth as is possible, and finely coloured; the other represents St. Paul the Hermit, in which the figure is truly fine, the landscape has a charming effect, and the trees are painted in a grand taste, with large spreading branches, in the style of Salvator Rosa.

#### GIOVANNI BATTISTA MOLA.

##### *Painted History and Landscape.*

This artist, who was brother to Francis Mola, was born in 1620, and learned the art of painting in the same school, both of them having been disciples of Albano. He proved a very good painter in the historical style, as well as in landscape; but was far inferior to his brother, in style, dignity, taste, and colouring. Giovanni Battista, in his manner, had more resemblance to the style of his master Albano, than to that of the illustrious Francesco; yet his figures are rather hard and dry, and want the mellowness of Albano. However, there are four of his pictures in the Palazzo Salviati, at Rome, which are universally taken for the hand of Albano.

#### PETER MOLYN, called CAVALIÈRE TEMPESTA, and also PIETRO MULIER.

##### *Painted Huntings, Landscapes, Sea-Views, and Storms.*

DIED 1701, AGED 64.

He was born at Haerlem, in 1637, (though in the Chronological Tables his birth is fixed in 1640) and at first imitated the manner of Francis Snyders; so that, while he continued in his own country, he painted huntings of different animals, as large as life, with singular force and success. But afterwards he changed his style, and followed the impulse of his natural genius, which inclined him to paint tempests, storms at sea, and shipwrecks, with such circumstances as are apt to excite pity and terror; and those subjects he executed in a free, natural, and spirited manner, so as to procure himself the distinction of being called Peter Tempesta.

He travelled through Holland, to observe the works of the best Flemish artists; and then went to Rome, in order to change his religion from Calvinism to Popery, as well as to obtain improvement in his profession of painting. In that city, his merit recommended him to the favour of many of the Nobility; and secured to him the friendship of the Count Bracciano, who became his patron and protector. Those of the first rank employed him incessantly; for whom he painted his usual subjects of animals and landscapes, with the

utmost

utmost applause. At last he grew rich, was exceedingly caressed, and received from his patron the title of Cavalière, as also a chain of gold.

Having spent several years at Rome, he determined to visit Genoa, where the reputation he had already acquired, obtained for him a most honourable reception, and as much work as he could possibly execute. There he might have lived in an affluent situation, superior even to his hope, if he had not unhappily grown not only dissolute, but unpardonably vicious. He fell deeply in love with a Genoese lady, and left no art untried to debauch her; but finding all his attempts ineffectual, he proposed to marry her; although it was sufficiently known in Genoa, that he had been married at Rome for a considerable time before, and that his wife was then alive, residing in that city.

When that objection was urged by the lady and her friends, he was exceedingly mortified; and resolved to have his wife assassinated, to remove that obstruction. A person proper for the villainous purpose was soon engaged; and, to conceal the transaction as much as possible from public notice, he wrote an affectionate letter to his wife by that messenger, requesting her to accompany the bearer to Genoa. As she had a real affection for her husband, and wished to be with him, she readily obeyed his commands, and was murdered on her journey.

Yet, notwithstanding the secrecy of that scene of cruelty, the affair became suspected, and Tempesta was directly seized, imprisoned, and, after full conviction, was sentenced to be hanged. But, by the interest and application of the Nobility, who regarded him highly for his extraordinary talents, the severity of the sentence was suspended, and he was retained in prison for a great length of time; nor would he probably have ever been released, had it not been effected by a very critical accident: for, when Lewis XIV. bombarded Genoa, all the prisons were set open, and Tempesta laid hold of that opportunity to escape to Placentia, after a confinement of sixteen years. From this affair he was nick-named Pietro Mulier, or de Mulieribus, by which he was ever after known throughout all Italy.

It was observed, that the pictures which he painted in prison, where he very diligently followed his profession, were accounted more excellent, in regard to their taste, composition, and colouring, than any of his preceding performances.

A capital picture of this master is in the possession of Count Algarotti; the subject is, Noah leaving the ark after the flood. The animals, of which there are a great number, are well designed, as likewise are the figures; and the expression is exceedingly good. It is difficult to meet with any of the genuine works of Tempesta, most of them being preserved, and highly valued in Italy; and when they are to be purchased, they generally afford a large price.

#### Joos, or JODOCUS MOMPERT.

##### *Painted Landscape.*

He was born in 1580; but authors are silent in regard to the place of Mompert's nativity: nor do any of them mention the master by whom he was instructed in the art  
of



of painting; but his works are sufficiently known in many parts of Europe. He studied after nature, and became a considerable painter of landscape; his pictures shew a great freedom of pencil, and his grounds are frequently well broken; but there is a certain stiffness in his compositions, which cannot be pleasing to a judicious eye, though in several other respects he is justly commendable; and such of his works as are carefully finished, have many admirers.

Though some of the paintings of Mompert are well handled, and penciled with transparency and neatness; yet in general his pictures are not laboured, or highly finished, but are intended to produce a good effect, at a competent distance from the eye of the spectator. His landscapes shew an immense tract of country, and the imagination is often agreeably amused with the extensiveness of the prospect, which is always well conducted. However, the freedom of his touch seems, to most observers, to have too much the appearance of negligence; and therefore the works of Mompert are not in an equal degree of esteem with the works of many of the Flemish painters, who not only express the distances in their compositions agreeably, and like nature, but at the same time render them still more beautiful, by their careful and exquisite high finishing. The pictures of this master are very unequal; for sometimes he appears worthy of being admired, and sometimes he seems inferior to himself, and worthy of contempt. The figures in his landscapes were frequently inserted by Brueghel, as also by Teniers, who often retouched those landscapes, and by that means added to their value considerably.

#### MONNICKS, or MONNIX.

*Painted Views of Rome, Markets, and Conversations.*

DIED 1686, AGED 80.

According to the testimony of some writers, this painter was born at the Hague; but others affirm, that he was born at Bois-le-duc, in 1606, and learned the principles of his art in his own country; but having made a tolerable progress in design and colouring, he travelled through Italy, to study the works of the most eminent artists, and at last settled himself at Rome. There he refined his taste of composition and design, and gradually divested himself of the greatest part of his Flemish ideas and style. He particularly attended to perspective, and acquired a great degree of elegance in that branch; but he likewise studied incessantly after nature, till he distinguished himself in that city as an artist of very great merit.

The Pope, having accidentally seen some of the works of Monnicks, was so exceedingly pleased with them, that he took him into his service with an honourable appointment, and retained him as his painter for thirteen years. At Rome, and through all Italy, his pictures were universally esteemed, not only for their being well executed, but because they represented the principal palaces, squares, churches, monuments of antiquity, and grand edifices of modern architecture, which he copied exactly from nature, and, in the areas before them, introduced figures employed in different occupations and amusements.

His subjects were always views of the more noted parts of Rome, the Campo Vaccino, the streets where the pillars of Antoninus and Trajan are erected, and the adjacent buildings, the public fountains, the Colosseum, and other noble fabrics; together with the representation of herb or fruit markets, sports, carnivals, or processions. In the choice of the scenes of his pictures he shewed an elegant taste; the perspective part is firmly and truly executed; his penciling is free, and in many parts delicate; and his colouring is transparent, shewing also a good knowledge of the chiaro-scuro. His figures are well designed, and well grouped; and yet, in their air and countenances, appear some remains of the Flemish ideas, not sufficiently refined.

His paintings are somewhat scarce in these kingdoms, as most of his works were done in Italy; though, in the latter part of his life, he followed his profession in his own country, to which he returned when he was pretty far advanced in years; but many of his latter paintings are not equal in merit to those which he performed in the early or middle time of his life.

A good picture of this master's hand is in the possession of Thomas Cobbe, Esq. in Dublin.

#### FRANCESCO MONSIGNORI.

*Painted History and Portrait.*

DIED 1519, AGED 64.

He was born at Verona, in 1455, and placed under the direction of Andrea Mantegna of Mantua, to learn design; and by his excellent precepts Francesco acquired a good taste for historical composition, and also an excellent manner of painting portraits. His extraordinary talents procured him the esteem and patronage of the Marquis of Mantua, who allowed him a large pension, and employed him for several years.

The Marquis was not only a lover of the art, but he had also a nice and critical judgment, which enabled him to examine the beauties and defects of a composition with taste and delicacy. He was accustomed to amuse and delight himself often in observing Monsignori at work, while he was employed in his service; and one day taking particular notice of a picture, representing the death of St. Sebastian, the Marquis acknowledged that every part of the design was elegant, but objected, that the expression of the figure was not natural, as neither in the look, the limbs, nor the attitude, appeared the agony that might be expected from a person in such a situation, bound with cords, and pierced with arrows. The painter asserted the truth of his design, and endeavoured to justify his favourite figure, by affirming that he had taken every part of the figure from nature, having engaged a well-shaped porter for his model, who was tied in the very posture described in the painting.

The Marquis desired to see the porter in the proper position the next day, that it might be determined which of them judged best, according to truth and nature. As soon, therefore,



therefore, as the Marquis was informed that the whole apparatus was ready, he rushed suddenly into the room, having in his hand a cross-bow, fixed for execution; and with a countenance distorted with fury, he said aloud to the porter, "Traitor! prepare for death!—you shall die instantly!"—As he approached, the porter, terrified almost to death, struggled, and strained every muscle, joint, and limb, to disengage himself, and in every line of his face expressed the agony of his mind; and the terror he felt for the death he was to suffer.—"Now, (said the Marquis mildly to the painter) compare your two models; what he was yesterday, while unterrified; and what he is now, under the dread of execution; and do you determine which has the most of truth and nature, which expression is most suitable to the situation of Sebastian." The painter profited by the experiment, confessed the justness of the observation, altered his design, and improved it so much, that it was allowed to be the most capital of all his performances.

The works of Monsignori are exceedingly admired for the elegance of design, the goodness of expression, and the extraordinary force which he gave to his figures, whether they were portraits or historical.

#### DEODATE DEL MONT, CHEVALIER.

##### *Painted History and Portrait.*

DIED 1634, AGED 53.

He was born at St. Tron, in 1581, of a noble family, and educated in a manner suitable to his rank; having from his infancy been instructed in every branch of polite literature, in astronomy, geometry, natural philosophy, and different languages. As his genius strongly inclined him to painting, he became the disciple of Rubens; he lived with him for some time in the closest connexion of friendship, and travelled along with him to Italy; till, by the advantage he derived from so accomplished a companion and director, and also by his own studious application, he proved an extraordinary artist.

Rubens gave him a most honourable testimonial under his own hand, expressing how high an opinion he had of the abilities of his pupil, which introduced him to the favour of Duke Albert and the Infanta Isabella, and they readily received him into their service, appointing him their principal painter and architect. His style of composition was elevated and grand, his design was correct, and in his colour and pencil he resembled his master.

In the church of Notre Dame, at Antwerp, is a Transfiguration, excellently designed and coloured; and in the church of the Jesuits, in the same city, a representation of Christ bearing his Cross: both are by the hand of Del Mont, and are accounted capital performances.

IL MONTAGNA. Vid. VAN PLATTEN.

PIETRO

PIETRO MONTANINI, called PETRUCCIO PERUGINO.

*Painted Landscape.*

DIED 1689, AGED 70.

He was born at Perugia, in 1619, and at first was instructed by his uncle Pietro Barfotti; but he was afterwards placed as a disciple with Ciro Ferri. Yet he did not long adhere to the manner of either of those masters, choosing preferably to study under Salvator Rosa; and he imitated the style of that celebrated painter, with exceeding great success.

The taste of his landscapes was generally admired; the rocks, situations, torrents, and abrupt precipices, were designed with spirit, and in a grand style; his figures recommended themselves to the eye by a very uncommon correctness, propriety, and elegance; and the whole of his composition appeared to be greatly in the manner of Salvator.

ANDREA MONTICELLI.

*Painted Fruit, Flowers, and Still Life.*

DIED 1716, AGED 76.

He was born at Bologna, in 1640, and was a disciple of Agostino Metelli. Of those subjects which suited his fancy and genius, he was esteemed a good painter; working with equal expertness in oil and in distemper. He painted fruit, vases, carpets, flowers, landscapes, perspective, and scenery; and executed that variety of subjects with a free pencil, and very natural colouring.

MICHAEL ANGELO MONTICELLI.

*Painted Landscapes and Battles.*

He was born at Bologna, in the year 1678, and learned the principles of his art from Domenico Maria Viani, a Bolognese painter, of good reputation. The favourite subjects of this master were battles and landscapes, which he finished with great mellowness of colour, and a light free touch, usually filling his designs with a number of figures, well designed, and excellently disposed.

GIOVANNI MARIA MORANDI.

*Painted History and Portrait.*

\* DIED 1715, AGED 90.

This master was born at Florence, in 1625, and had for his first instructor in the art of painting, Sigismund Coccapani; but he quitted that painter, to enter himself as a disciple

I i i

in

\* The author of the *Museum Florentinum* says, he died in 1717, at 95 years of age; but there is a small error in his computation: for being born in 1625, and supposing him to have died in 1717, he could only have been 92, and not 95. Other writers fix his birth in 1625, and his death in 1715, at the age of 90, which appears most probable.



in the academy of Antonio Biliverti. As soon as he found himself qualified to pursue his studies with advantage at Rome, he travelled thither; and after he had cursorily surveyed the marvellous works of art repositied in that city, he deliberately fixed on those from which he could hope for the greatest improvement; and endeavoured, by judiciously studying their particular excellencies, to impress the idea of their perfections so firmly on his memory, as to keep them perpetually present to his imagination.

By that advantageous method of studying, aided by diligent practice, he distinguished himself to such a degree, that he was invited to the Court of Vienna by the Emperor Leopold I. where he painted the portrait of that Monarch, so like, so lively, and with such a natural relief, that all the Imperial family sat to him; and his reputation was so universally established, that most of the Princes of Germany solicited to be painted by his hand.

He possessed the most excellent parts of his art in a very high degree; correctness of design; elegance, and nature in his figures, whether historical or portraits; a fine taste in his composition; and a beautiful tone of colour.

M O R A Z Z O N E. Vid. MAZUCHIELLI.

ANTONIO MORE, Chevalier.

*Painted Portrait and History.*

DIED 1575, AGED 56.

This eminent artist was born at Utrecht, in 1519, where he became a disciple of John Schoorel; and having made a considerable progress under that master, he went to study for some time at Rome, to improve himself in design, and afterwards visited Venice, to discover the true principles of colouring which rendered that school so deservedly famous. He imitated nature closely, and often very happily; his manner is strong, true, and firm, and his portraits have character and life. He seemed to study Holbein, but he never arrived at that delicacy of finishing which is observable in the works of that great master, though he finished his pictures with abundance of care and neatness. He designed with accuracy, and his colouring had all the truth of nature itself; yet in strength and force it was not equal to the colouring of Titian; nor had his paintings that spirit which appears in the works of some other artists, there being somewhat hard and dry in his manner.

However, he excelled in some historical compositions, though they were not designed in the grand gusto; and one of them (in the possession of the Prince of Condé), of which the subject is the Resurrection, was exhibited as a show at the fair at St. Germain, before it became the property of that Prince.

He was particularly esteemed by the Emperor Charles V. and was by his order sent to the Court of Portugal, to paint the portraits of the King; the Queen, who was sister to the Emperor; and their daughter, who afterwards was Queen of Spain. In that kingdom he received the greatest honours and rewards. For the three portraits he was paid six hundred

hundred ducats, besides many valuable presents; and the Portuguese Nobility presented him, in the name of that Order, with a chain of gold valued at a thousand ducats. Most of the Princes of Europe employed him, and at every Court his paintings were beheld with universal applause; but at none more than in England and Spain. At the former, he was highly honoured by Queen Mary I. who presented him with a chain of gold, and allowed him a pension of an hundred pounds a year.

When he retired from London, he went to the Court of Spain, where he was exceedingly caressed by the King; and that condescending Monarch having one day, in a familiar and jocular humour, given More a tap on the arm, the painter (who it seems was better skilled in the art of painting than the art of politeness), with full as much indiscretion as ill manners, struck the King with his maulstick. That folly was likely to be attended with fatal consequences to More; but he withdrew from that country, with all possible expedition, and with a determined resolution never to return.

While he was in Spain, he copied some portraits of illustrious women, which had been originally painted by Titian; and they were accounted to approach near to the beauty of the originals. He learned correctness of design in Italy, where he had studied in his youth; and his colouring was admirable. The portrait of More, painted by himself, is in the celebrated gallery of painters at Florence; it is charmingly coloured, and full of life and nature; yet it is not without somewhat of that stiffness, of which he could never divest himself entirely.

His last work was the Circumcision, intended for the cathedral church at Antwerp; but by the death of the artist it was left unfinished.

#### N. MORELL.

##### *Painted Fruit and Flowers.*

This painter is supposed to have been born at Antwerp, about the year 1664, and to have been a disciple of Verendaal, an excellent painter of fruit and flowers; from whom he learned the art of imitating nature beautifully, and he always painted in the manner of his master. When he had sufficiently established his reputation at Antwerp, he removed to Brussels, where the Court at that time resided; and he soon became known to those of the highest rank, so as to have employment from every quarter. He lived to a very advanced age; yet the precise year of his death is not mentioned; and after he quitted Antwerp, he spent the remainder of his life at Brussels, extremely respected and esteemed.

This master composed his subjects well, and in his pictures appeared a great deal of harmony: his manner is broad, and shews the freedom of his hand, and facility of execution; his touch is full of spirit, his colouring true nature, and suitable to the subject he represents. In some respects he was rather superior to his master, particularly in the foliage of his plants, and in some of his flowers; and his works are of such a kind, as to be likely always to give pleasure.



Two very capital flower-pieces of this master are painted on the folding doors of the cabinet, where the ancient and valuable tapestries, belonging to the church of the Abbey of St. Peter, at Ghent, are preserved. They are composed in a great style, and exceedingly well executed.

PAUL MOREELZE.

*Painted Portrait and History.*

DIED 1638, AGED 67.

He was born at Utrecht, in 1571, and was a disciple of Michael Mirevelt, under whom he made a very happy progress in the art of painting. His genius inclined him to portrait-painting, in the manner of his instructor; but, as he was also desirous of being qualified to paint history, he went to Rome, as soon as he left the school of Mirevelt, and there improved himself considerably in his style and taste, by studying design, and sketching the compositions of eminent artists. Yet, he afterwards found so much employment in the portrait style, that very little leisure was allowed him, either to study or to practise history.

However, by observing the magnificent buildings at Rome, and other cities of Italy, as also by applying himself to the study of perspective, he became a good painter of architecture; and the gate of St. Catherine at Utrecht was erected from one of the designs of Moreelze.

KAREL DE MOOR, Chevalier.

*Painted Portrait, History, and Conversations.*

DIED 1738, AGED 82.

He was born at Leyden, in 1656, and at first was a disciple of Gerard Douw, with whom he continued for a considerable time; but he placed himself afterwards with Abraham Vanden Tempel. The death of that master disconcerted Moor, and compelled him to return to Leyden from Amsterdam, where he studied a while with Francis Mieris, and at last went to Dort, to practise with Godfrey Schalcken. At the time when he went to the latter master, he was superior to him as a designer; but he coveted to learn Schalcken's manner of handling. As soon as Moor began to follow his profession, the public in a short time did justice to his extraordinary merit; and he took the most effectual method to establish his reputation, by working with a much stronger desire to acquire fame, than to increase his fortune.

He painted portraits in a beautiful style, in some of them imitating the taste, the dignity, the force, and the delicacy of Vandyck; and in others, he shewed the striking effect and spirit of Rembrandt. In his female figures, the carnations were tender and soft; and in his historical compositions, the airs of his heads had variety and grace. His  
draperies

draperies are well chosen, elegantly disposed in very natural folds, and appear light, flowing, and unconstrained. His pictures are always neatly and highly finished; he designed them excellently, and grouped the figures of his subjects with great skill. His works were universally admired, and some of the most illustrious Princes of Europe seemed solicitous to employ his pencil. The Grand Duke of Tuscany desired to have the portrait of De Moor, painted by himself, to be placed in the Florentine gallery; and, on the receipt of it, that Prince sent him, in return, a chain of gold, and a large medal of the same metal.

The Imperial Ambassador Count Sinzendorf, by order of his master, engaged him to paint the portraits of Prince Eugene, and the Duke of Marlborough, on horseback; and in that performance, the dignity and expression of the figures, and also the attitudes of the horses, appeared so masterly, that it was beheld with admiration, and occasioned many commendatory poems, in elegant Latin verse, to be published to the honour of the artist; and the Emperor, on seeing that picture, created De Moor a Knight of the Holy Roman Empire. He likewise had the honour to paint the portrait of Peter the Great, Czar of Muscovy, and an extraordinary number of other portraits, for which he received very large prices.

The picture of Pyramus and Thisbe, by this master, is accounted exceedingly capital; and also, the history of Brutus condemning his sons (which subject he chose for the grand hall where the council assemble at Leyden) is esteemed admirable, as well for the strong, natural, and true expression in every figure, as for the beauty of the design, the colouring, and the finishing.

Although he most frequently was employed to paint in a large size, yet he often painted small easel pictures, with subjects of history, or conversations; and those are exceedingly valued, having all the merit of neat penciling, and sweet colouring, added to an elegant taste of design.

#### JOHN MOORTEL.

*Painted Fruit and Flowers.*

DIED 1719, AGED 69.

He was born at Leyden, in 1650, and painted those particular subjects in which he delighted, in a very exquisite manner. Every kind of fruit and flower he studied carefully after nature, and they appeared from his pencil so fresh, so round, so blooming, and so relieved, that every object seemed to be real nature. Yet, notwithstanding his abundant merit, in the delicacy of his touch, and the clearness of his colouring, he did not arrive at such a degree of excellence, as to equal Mignon in fruit, nor John Van Huysum in flowers.

LE MORETTO. Vid. BONVINCINO.

IL MORO. Vid. FRANCESCO TURBIDO.

GIOVANNI



M O R

[ 428 ]

M O R

GIOVANNI BATTISTA MORONI, called MORONE.

*Painted History and Portrait.*

DIED 1578, AGED 50.

He was born in 1528, and instructed by Alessandro Buonvincino, who took unusual care to form his taste of design and colouring, by directing him to copy the works of the most celebrated painters; in which practice he spent several years, with great industry. When he had sufficiently established himself in the knowledge of his art, he composed historical subjects with good success; but he afterwards applied himself entirely to the painting of portraits, as in that style of painting he had no trouble, but to imitate nature as it offered itself to the eye, and in a much less degree engaged the imagination and invention, than history. In that branch of painting, however, he arrived at such perfection, that even Titian allowed the portraits of Moroni to be the nearest in merit to those of his own hand.

FRANCESCO MORONI.

*Painted History.*

DIED 1529, AGED 55.

This painter was born at Verona, in 1474, and was the son of Domenico Moroni, a Veronese painter, very famous in his time for working equally well in fresco and in oil. Francesco inherited the taste of design, and the science of his father; but he proved far superior to him in the grace of his figures, and in the union and harmony of his colouring.

He spent the greatest part of his life at Rome, and died in that city, where many of his best performances are still preserved, in the churches and convents, of which they are accounted a principal ornament.

MORTO DA FELTRO.

*Painted Grotesque.*

DIED 1513, AGED 45.

He was born at Florence, in 1468, and in that city learned the first principles of the art of painting; but he went to Rome when he was very young, and applied himself with singular diligence to search out every thing that was curious among the antiquities which were scattered through every part of that city, and the adjacent villages.

His particular genius directed him to paint in the \*grotesque style; and for that purpose he explored all the antique works of that kind, in the vestiges of baths, monuments,

\* The term *grotesque*, which is now so familiar among all the lovers of the art of painting, was introduced by the Italians, and by them appropriated to that peculiar manner of composition and invention observed in the antique ornamental paintings, which were discovered in the subterraneous chambers at Rome, Puteoli, Cuma, or Bajæ; which

ments, temples, grottoes, sepulchres; and so effectually studied the elegance of taste in the different ornaments, that he became exceedingly eminent in that manner of designing, being also the first of the modern artists who painted in that style. Nor can there be a more sufficient testimony of his abilities, than to say, that he was employed by Giorgione to paint the ornaments of his most grand compositions.

MOSES, called LITTLE MOSES.

*Painted Landscape and History.*

DIED 1650.

This master is, by some authors, supposed to have been a disciple of Poelemburg; but he always painted in the style and manner of that famous artist, as well in regard to design, as in his colouring and pencil. His subjects were landscapes, in which he introduced historical figures, representing incidents, or memorable stories, from the Roman, Greek, or fabulous writers. His touch was extremely delicate, his colouring very agreeable, and his pictures are frequently taken for the work of Poelemburg.

JOHN MOSTAERT.

*Painted History and Portrait.*

DIED 1555, AGED 56.

He was born at Haerlem, in 1499, of an honourable family, and was instructed in the art of painting by Jacques de Haerlem. His personal accomplishments, and the politeness of his address, added to his distinguished merit in his profession, procured the esteem of those who were in the highest stations; and particularly recommended him to the favour of Margaret, sister to Philip I. King of Spain, in whose service he was retained for eighteen years. He painted many portraits of the Nobility, which were much applauded; and also painted landscapes in a very neat manner, with a number of small figures which were well designed; all his works having a great deal of spirit and judgment.

A Nativity, by this master, is preserved in the church of the Jacobins at Haerlem, which is highly commended; and in the same city is a Banquet of the Gods, in the possession of a person of rank, which is described as a grand composition, full of good expression, and, on the whole, extremely beautiful.

FREDERICK

had been decorated in the times of the ancient Romans. And, as the Italians apply the word *grotta* to express every kind of cavern, cave, or grot, all the more modern paintings, which were in imitation of the antique designs, discovered in those chambers, which for ages had been concealed under rubbish and ruins, were called by them *grottesche*, and from thence *grottesque*, or *grotesque*; implying a style of painting in which the imagination, fancy, and invention, are principally exerted, without any strict adherence to nature or truth.



FREDERICK MOUCHERON, called the Old.

*Painted Landscape.*

DIED 1686, AGED 53.

He was born at Embden, in 1633, and was a disciple of John Asselyn, called Krabatje; who, observing the genius of his pupil, took the utmost care to make him understand the best principles of design and colouring. When he was twenty-two years old, he went to Paris to follow his profession; and there he had the good fortune to recommend himself to the best judges of the art, by the beauty of his landscapes.

Every scene, and every object, he painted after nature, whenever he observed what suited his taste, or pleased his imagination; but his choice, in some of them, was far preferable to his choice in others. He was careful to sketch the trees, plants, buildings, and sometimes the entire prospects of romantic dwellings, almost buried in groves, or surrounded with picturesque plantations; and, by that means, he was enabled to give a great air of truth to his compositions.

His fore-grounds are generally clear, and well finished; but his distances frequently have the representation of mistiness or vapour. His trees are loosely and tenderly handled; and wherever he introduces water, the reflections of bodies in it are transparent. His situations are natural and pleasing, the buildings are usually well adapted to the scenes, and his distances have a good keeping. His touch is free and light, and his colouring is good, except that, in some of his landscapes, he is often too yellow, or too green; and either by time, or using some undurable colours, many of his pictures have acquired too dark a tint, which lessens their effect and their value. But, upon the whole, his compositions are well designed, agreeably coloured, extremely pleasing, and highly finished.

From Paris he went to settle at Amsterdam, and, during his continuance in that city, the figures in his landscapes were painted by Adrian Vander Velde; as, during his residence in France, they were inserted by Theodore Helmbreker; and the figures and animals painted by those eminent masters, give the landscapes of Moucheron an additional value.

Yet it ought to be observed, that occasionally he employed other painters besides Vander Velde and Helmbreker, to supply his landscapes with figures; but the difference is easily perceptible, by even the least experienced connoisseur.

ISAAC MOUCHERON, called the Young.

*Painted Landscape.*

DIED 1744, AGED 74.

He was the son and disciple of Frederick Moucheron, born at Amsterdam, in 1670, but he was deprived of his father when he was only sixteen years of age; though, even at that time, he was qualified to enter into the profession with credit, as an artist; and he completed himself, by accurately studying and copying nature in all his subjects.

At the age of twenty-four he travelled to Rome, where he took care not to mis-spend the smallest portion of his time; but made designs after every beautiful scene around that city, and particularly sketched every lovely spot about Tivoli, so remarkable for the pleasing variety of its views, and the elegant wildnesses of nature. By that method of study and practice, he designed his subjects with extraordinary readiness, ease, and expedition; and having nature constantly as his guide, he was enabled to exhibit truth in all his compositions.

Having at last made a multitude of choice designs, he returned to Amsterdam, and those designs he executed in grand halls, salons, and the apartments of noble edifices; always having his landscapes enriched with figures and animals, though frequently those figures were painted by other eminent artists. In his style, taste, and execution, he very far surpassed his father; and besides, he was a perfect master of architecture and perspective.

The leaves of his trees are touched with great ease and spirit, and their branches are elegantly interwoven. His pictures generally are filled, in an ample manner, with objects of every kind, and the eye is furnished with an agreeable variety of buildings, hills, rivers, and plants, all exactly copied from nature. His colouring appears extremely natural, and, along with its freshness, hath abundance of harmony and union. Verkolie and De Wit most frequently inserted the figures in his landscapes; but, for some of them, he employed other masters. His paintings are exceedingly prized in Holland, and very much esteemed in all parts of Europe.

#### HERNANDEZ EL MUDO.

##### *Painted History and Portrait.*

This singular artist, from his infancy, was deaf and dumb; and having afforded sufficient tokens of an earnest desire to learn the art of painting, he was placed as a disciple with Titian, and arrived at a very high degree of perfection in colouring and design. He successfully imitated the manner of his master, and gained a considerable reputation; so that for several years he was employed by Philip II. King of Spain, to work at the Escorial, and his performances in that palace procured him a noble recompence, and distinguished honour. His principal work is the representation of the four Evangelists, which he painted in fresco.

#### EMANUEL MURANT.

##### *Painted Landscape.*

\* DIED 1700, AGED 78.

He was born at Amsterdam, in 1622, and had the happiness to be a disciple of Philip Wouwermans, from whom he acquired that warmth and brilliancy of colouring, and

K k k

that

\* In the Chronological Tables it is asserted, that he died in 1670, at the age of only 48, contrary to the testimony of other writers, who say he died in the year 1700, aged 78.



that exquisite pencil, which have rendered him deservedly eminent. His subjects were views in Holland, villages, towns, cities, ruins of houses, and decayed castles; all of them exactly sketched after nature, and so astonishingly neat in the finishing, that every minute part of a building was perfectly discernible, and even every particular stone, or brick, might be counted by the assistance of a convex glass.

His patience and application can scarce be imagined, being in that respect equal to the celebrated Vander Heyden. But his inexpressible neatness in finishing every object, demanded so much time, that it was impossible for him to paint many pictures; and on that account they are exceedingly scarce, and sold for such prices, as must place them out of the reach of any purchasers, except those who possess large fortunes.

BARTHOLOMEW-STEPHEN MURILLO.

*Painted History, Portrait, Landscape, and Beggar-boys.*

DIED 1685, AGED 72.

He was born at Pilas, near Seville, in 1613; and as he shewed a very early inclination to painting, he was instructed by his uncle John del Castillo, an artist of some note, whose subjects were fairs and markets; in which style Murillo painted several pictures, while he continued with that master. But his principal knowledge in the art was derived from Velasquez, who directed his studies, and frequently retouched his designs.

Many writers assert, that he studied at Rome, and improved himself excessively in that city; and yet Velasco, a Spanish author, affirms that he never was in Italy; but arrived at the excellence he possessed, by copying the works of Titian, Rubens, and Vandyck, which were at Madrid, and the Escorial; and also by studying after the antique statues, which are in the Royal collections. However, he became an excellent painter, and was employed by the King of Spain to paint several historical pictures, which raised his reputation through every province of his own country. Those paintings being afterwards sent to Rome, as a present to the Pope, the Italians were so much pleased with his performances, that they called him a second Paul Veronese. In Spain he designed and finished several grand altar-pieces, for the churches and convents at Madrid, Seville, Cordova, Cadiz, and Granada; and some of his compositions are in the churches of Flanders. But notwithstanding his genius, taste, and abilities, qualified him to execute subjects of history with general applause, yet his favourite subjects were beggar-boys, as large as life, in different actions and amusements; which he usually designed after nature, and gave them a strong and good expression. His original pictures of those subjects have true merit, and are much esteemed, many of them being admitted into the most capital collections of the English Nobility; but of those there are abundance of copies, which, to the dishonour of the artist, are sold as originals to injudicious purchasers.

Murillo was also excellent for painting portraits and landscapes; he had an exquisite pencil; his colouring is mellow, and produces a surprising effect, by the clearness of his tints,

tints, skilfully opposed by proper shadows; his carnations are excellent, and there is a striking character of truth and nature in all his paintings. In every part relative to colouring he seems perfect, but not quite correct; and if his choice had been better, and his taste and knowledge of the antique had been more extensive, his works might have been ranked with those of the most eminent professors of the art. Yet his pictures are justly in great esteem through all Europe, and bring very large prices.

Some of the finest paintings of Murillo are in the convent of St. Francis at Seville. The subject of one of them is, Moses striking the Rock; and another is, Christ miraculously feeding the five thousand; in which there a great number of figures, well disposed, and beautifully coloured. But the picture which Murillo preferred to all his other works, is that of St. Thomas distributing alms to the poor, the aged, and the infirm.

### THOMAS MURRAY.

*Painted Portrait.*

DIED 1724, AGED 58.

He was born in Scotland, about the year 1666; but went to London, to place himself as a disciple with Riley, state painter to King Charles II. and successor to Sir Peter Lely. He studied nature carefully, and in his colouring and style imitated his master.

He painted portraits with great success and credit; and had the honour of being employed by the Royal Family, as also by many of the Nobility who attended the Court at London. From those he received particular marks of respect and esteem, and by their protection and favour was enabled to acquire a considerable fortune.

The portrait of Murray, painted by himself, is honoured with a place in the gallery of painters at Florence.

### MICHAEL VAN MUSSCHER.

*Painted Portraits and Conversations.*

DIED 1705, AGED 60.

He was born at Rotterdam, in 1645; and having shewn early tokens of a strong genius to the art of painting, he was instructed by Martin Zaagmoolen, an indifferent painter; but in a short time he quitted that school, and became a disciple of Abraham Vanden Tempel, an artist of much superior abilities and merit, where he studied with remarkable application, and afterwards successively resorted to the schools of Ostade and Metz. Yet he derived more real advantage from the force of his own genius and assiduity, than from all the instructions he received from different masters.

For he went through the various schools of Holland with too much rapidity, and too unsettled a turn of mind, which perhaps hindered him from profiting as much as he



ought to have done, had he deliberately attended to the instructions he might have received from any single artist. However, from every master he acquired something; from one, an exceeding good manner of colouring; from another, neatness of pencil; and from others, the beauty of high finishing; so that some of his pictures are worthy of being placed in competition with Metzu, or Jan Steen. In Amsterdam, where he spent the greatest part of his life, there are a great number of excellent portraits of his hand; but the most capital of all his performances in that style, is his own family-piece, representing himself, his wife, and his children, which was sold for above a thousand florins.

As every master under whom he studied, painted subjects of conversations in the manner of Bamboccio, taken from characters in low life, Muffcher also painted several compositions of that kind, which sufficiently evidenced the greatness of his abilities; and his work was so eagerly coveted, that he found it impossible to finish the pictures, which were bespoke. In general, he was not very correct, nor was the disposition of his figures extraordinary; yet in some degree he compensated for those defects, by the brightness and beauty of his colouring, by the truth in his imitations of nature, and by the surprising resemblance in his portraits; but he was accounted to have the art of flattering his models, which perhaps might have been one great cause of his constant employment in painting portraits.

#### GIROLAMO MUTIANO.

*Painted History, Portrait, and Landscape.*

DIED 1590; AGED 62.

He was born at Aquafredda, in the territory of Brescia, in 1528; where he was taught the principles of design and colouring by Girolamo Romanino; but having afterwards travelled to Rome, to improve himself in the knowledge and taste of design, he studied the works of Michael Angelo Buonaroti and Titian, he worked for some time with Taddeo Zuccherò, and became a very distinguished master.

His manner of design is great; his colouring extremely good, in fresco as well as in oil; and the heads of his figures have an elegant and fine expression. He studied nature with care and judgment; he frequently painted landscapes and portraits in a noble style; and very often adorned his historical subjects with landscapes, which are always excellently understood, and as happily introduced. It was observed, as a remarkable singularity in Mutiano, that the touchings of his trees were somewhat in the Flemish manner, a circumstance rarely known or practised in the Roman school.

At Rheims there is a celebrated picture of Mutiano's composition, in a grand style, and the figures are as large as life. It is painted in distemper, on canvass; the subject is, Christ washing the feet of his disciples; it is worthy of any master, and is universally admired, as well for the design, as for the correctness and handling. In the church of St. Peter, at Rome, are four pictures, representing St. Anthony, St. Paul, the Hermit,

St. Basil,

St. Basil, and St. Jerom; and in the church of San Martino dei Monti, is a picture of St. Albert, in which Mutiano introduced a charming landscape.

This master is likewise memorable for being the first projector of the academy of painting at Rome, which was founded by the Pope, Gregory XIII. through the solicitation of Mutiano.

HERMAN VANDER MYN.

*Painted History, Portrait, Fruit, and Flowers.*

DIED 1741, AGED 57.

This painter was born at Amsterdam, in 1684, and was a disciple of Ernest Stuyven, a good painter of fruit and flowers; but when he had for some time studied under that master, and at last surpassed him, he would not confine his talents to those low subjects, but grew ambitious of appearing in a much higher character, as a painter of history and portrait. In each of those branches he practised for some years, with great application; and then he astonished all the artists and connoisseurs at the Hague, with a picture of Danaë, of his own painting, which was designed in a fine taste, was extremely well coloured, and had great elegance of expression. But, as he fixed a most immoderate price on that performance, it remained unfold for two or three years, although it had been exceedingly admired.

He also painted the history of Amnon and Tamar in a very noble style, as well for composition as expression; and other subjects, of sacred and profane history, with equal beauty and delicacy. Yet, his vanity and avarice concurred to make him expect such exorbitant sums for each picture, that few, among even persons of fortune, could think of becoming purchasers; and by that ill-judged conduct, of over-rating his works, even the Duke of Orleans was discouraged from buying, although he shewed himself a real admirer. The most capital performance of Vander Myn, is the Denial of St. Peter, but unluckily it was much injured by an accident.

In pursuit of encouragement, he went to London, to which city all foreigners who have any merit are induced to resort, such numbers of them having amply experienced the national liberality; and he there painted the portraits of several English Noblemen. Particularly he painted a picture at whole length of the Duke and Duchess of Chandos, for which he demanded, and was paid, five hundred guineas. It was accounted a truly fine composition; and the design represented a painter's chamber, in which the Duchess appeared as sitting before an easel, employed in painting the portrait of the Duke; the whole being intended as a compliment to her known taste in drawing and painting.

His vanity was excessive; he was extremely covetous; and yet, when he found himself in affluence, he was profuse and prodigal; and although he got more money than any artist of his time, he died poor and wretched. He proved a good painter of history, and his fruits and flowers were in much esteem; but his greatest excellence consisted in painting



painting portraits, which were agreeably coloured, and had great force, without his appearing a mannerist, as he always adapted his tints exactly to the different complexions of his models. His draperies are natural, and well disposed in the folds; in those he was frequently assisted by other artists, but he always retouched them with great care. As to the historical pictures of this master, they have abundance of merit; but, in respect of colouring, they are inferior to his portraits, the carnations being rather too red, and sometimes too grey. His design is not very correct, but yet it sufficiently shews that he had studied and copied nature, though he did not study it effectually.

He lived in London very splendidly, supported by his vast business and acquisitions; but by an indiscreet conduct, and a very imprudent marriage, he sacrificed his fortune and reputation, and died in that city, reduced to contempt, and to the utmost necessity.

#### ARNOLD MYTENS.

*Painted Portrait.*

DIED 1602, AGED 61.

He was born at Brussels, in 1541, where he learned the rudiments of his art; but he travelled to Italy for improvement, and visited Rome, Venice, and Naples, applying himself with so much diligence, that he was engaged for several grand works in each of those cities, and lived in high esteem.

His style was entirely in the taste of the Roman school, with figures usually as large as life, and sometimes of a larger proportion. At Naples he painted an altarpiece, representing the four Evangelists; and another, of the Virgin crushing the head of the Serpent; which were of wonderful beauty, and exceedingly admired (even by the Italians), for the design as well as the colouring. And at Abruzzo he finished a grand composition, representing the Crowning of Christ with Thorns, by the light of flambeaux, the lights being judiciously and very happily distributed, the tone also of his colouring being warm and full of force.

#### DANIEL MYTENS.

*Painted Portrait and History.*

DIED 1688, AGED 52.

He was born at the Hague, in 1636, and went to Rome when he was very young, where he studied under William Dodoens or Doudyns, and likewise under Vander Schuur. As soon as he quitted those masters, he employed himself in designing after the antiques, in copying the most celebrated paintings of the best artists, and adding considerably to his improvement by the instructions of Carlo Maratti and Carlo Loti, with whom he fortunately established an intimacy.

Had the morals of this painter been as good as his genius, he certainly would have made a great figure in his profession; but his attention was too much engrossed by the

love of pleasure, luxury, excess, and extravagance. He had a lively imagination, his composition was good, his colouring very agreeable, and he designed with great ease and readiness. But it ought to be observed, that all those eminent qualities appeared only in such of his works as were painted while he resided in Rome, and within the compass of some few years after his return to the Hague; for afterwards, by negligence, dissipation, and intemperance, his works became much less estimable in his latter time.

He sketched a very noble design for a ceiling of the Painters Hall at the Hague, which gained him extraordinary credit. The work was begun, but unfortunately he left it for some years unfinished; and it would have contributed much more to his reputation if he had never attempted to finish it, as he rather injured than improved it.

..... M Y T E N S.

*Painted Portrait.*

This artist was principal painter to King Charles I. before the arrival of Vandyck in England; but afterwards he exerted himself to imitate Vandyck, and proved so successful that several of the pictures of Mytens have been taken for the work of that more famous master. Some portraits of the Princes of Brunswick, at full length, by this artist, are at Hampton Court; and a portrait of Hudson the dwarf, holding a dog in a string, is at St. James's; the landscape part being freely touched, and warmly coloured.

When Vandyck came to the Court of London, Mytens modestly wished to retire; but the King obligingly continued him in his service for some few years, and he then returned to his native country.

J O H N M Y T E N S.

*Painted Portrait.*

BORN IN 1612.

The native city of this painter was Brussels, where at first he learned the art of painting from Anthony Van Opstal, and afterwards from Nicholas Vander Horst. He had an apt genius, and practised with singular assiduity, so that he gradually became a very eminent painter of portraits. The Prince of Orange, and many of the Nobility of the first rank, sat to him; and he had the good fortune to acquit himself, in all his performances, to the entire satisfaction of his employers, and as much to the approbation of the public.

M A R T I N M Y T E N S.

*Painted Portrait and History.*

DIED 1755, AGED 60.

This artist was born at Stockholm, in 1695, and at eleven years of age shewed such an extraordinary genius to painting, that several of his designs, even at that early period, were beheld with surprise by many of the best judges and the prime Nobility of that Court. But when he had practised for some years, and observed that he could not receive



receive a competent knowledge of the art by staying in his own country, he determined to seek for improvement at Rome, and, in his progress, to examine every thing curious in other cities of Europe. His first excursion was to Holland, and from thence he proceeded to London, where he practised miniature and enamel painting, to which he had always a strong tendency; and, by his performances in that way, gained a sufficiency to maintain himself, without being any incumbrance to his parents.

He was naturally studious and sober, devoting all his hours of leisure to design after the works of Vandyck, and other eminent masters, and avoiding every kind of intercourse with the gay or the dissolute; till, by that method of pursuing his studies, while he preserved his virtue, he acquired great expertness in his profession. In 1717 he visited Paris, and proved so fortunate as to obtain the favour of the Duke of Orleans, and to have the honour to paint the portrait of that Prince, and also the portraits of Lewis XV. and the Czar Peter. The latter Monarch made him large offers, to induce him to settle at Petersburg, which he politely declined, being determined to see Italy.

In 1721 he arrived at Vienna, where he was graciously received; and having, with great applause, painted the portraits of the Emperor, the Empress, and the most illustrious persons at that Court, during a residence of above two years, he proceeded on his intended journey to Italy. The first city to which his curiosity directed him was Venice, where his merit very soon distinguished him, and he might have had abundance of employment; but, as he only went thither to learn the true beauty and harmony of colouring, he spent his whole time in that study; and then visited Rome, to acquire the grand style of composition, and correctness of design. There he exerted all his industry and skill, to design after the best antiques, and to copy the most excellent of the modern productions; and formed his hand to paint in large, full as readily as he had formerly done in small, and in oil as well as in miniature.

When he had accomplished his studies at Rome, having continued there for two years, he went to Florence, where the Grand Duke Gaston I. shewed him all possible marks of esteem; and having engaged him for some time in his service, he made him considerable presents, and placed the portrait of Mytens among the heads of the illustrious artists in his gallery. He also received public testimonies of favour from the King and Queen of Sweden, each of them having presented him with a chain of gold and a medal, when he visited that Court, after his return from Italy. At last he settled at Vienna, where every judicious eye was agreeably surprised to observe the wonderful improvement in his taste and his pencil. They were delighted to perceive such correctness of design, such an elegant disposition of the figures, such noble and becoming attitudes, such relief, and such force, as he gave to every figure, by the beauty and harmony of his colouring.

The Emperor Charles VI. and his Empress retained Mytens in the same honourable employment, and with the same appointments, which the preceding Emperor had generously granted him; and he lived in that Court, universally esteemed for his uncommon merit, and equally valued for his personal accomplishments.

A most capital picture of this master's hand, is the history of Esther and Ahasuerus.

## N.

## NADALINO DEL MURANO.

*Painted History and Portrait.*

HE was the disciple of Titian, and obtained a great reputation by the beauty of his colouring, and a style which strongly resembled that of his master. He was for some years in England, according to the testimony of the writers on this subject, where, it is said, he met with encouragement, and was much employed; but he quitted that kingdom, and afterwards spent several years in the Low Countries.

## BATTISTA NALDINI.

*Painted History and Portrait.*

He was born at Florence, in 1537, and was a disciple of Giacomo Puntormo; but, after the death of that master, he studied design at Rome with extraordinary application, and continued to practise with so much fervour, that his reputation was thoroughly established before he left Rome.

He finished several very noble works at Florence, in concurrence with other eminent painters; and in the chapel of the Black Monks, in that city, there is a fine composition by Naldini, representing Christ bearing the Cross, in which there are a number of excellent figures; and in many other performances of this master, the genius, the invention, and the execution of an able artist, are sufficiently manifest.

His manner of design was agreeable and easy, and his colouring good; he disposed the figures in his compositions with taste, propriety, and judgment, and he was often peculiarly happy in his expression.

## GIOVANNI NANNI. Vid. GIOVANNI DA UDINO.

## NAPOLETANO. Vid. ANGELI.

## GIUSEPPE NICCOLA NASINI.

*Painted History.*

DIED 1736, AGED 76.

This artist was born about thirty miles from Siena, in 1660, and learned design from his father Francesco Nasini, a painter in good esteem, under whose direction he practised



till he was eighteen years old, when he was sent to Rome, to be placed as a disciple with Ciro Ferri. Under the care of that master he continued for two years; and acquired such knowledge, such a command of pencil, and so good a taste of design, as enabled him to appear in the world with most promising talents; for his proficiency in so short a time prepossessed all the judicious in his favour.

Ciro Ferri commended him exceedingly, and laid hold of the first opportunity that offered for his advancement; and being requested by the Grand Duke Cosmo III. to send him a young artist sufficiently qualified to copy the designs of Pietro da Cortona, in the Palazzo Pitti, Ciro recommended Nafini, as the best among his numerous disciples, and the most likely to answer the expectation of that Prince. Nafini executed the commission to his own honour, as well as to the honour of his master, and the entire satisfaction of the Duke; and was not only munificently rewarded, but, by order of the Duke, he was admitted into the Florentine academy at Rome, of which Ciro Ferri was at that time principal director.

During his continuance at Rome, he gained three prizes at the academy of St. Luke for his paintings, and one for his sculpture; and having at last perfected his studies in the academy, he visited Venice, where he spent some time with Carlo Loti; and then returning to Tuscany, was appointed to an employment of considerable profit and honour at that Court. From that time he was constantly engaged in the service of his patron, but permitted to work for most of the Princes of Europe; his pictures being universally admired for the elegance of their design, for the correctness of his outline, for the beauty of his colouring, and an expression that was truly excellent.

Among many fine performances of Nafini, two are particularly mentioned, as being admirable: one of them is the Death of Cato; the other, a Lucretia; both of them full of nature, truth, and elegance, and with a wonderful expression.

#### JOHN VAN NECK.

##### *Painted History.*

DIED 1714, AGED 79.

He was born at Naarden, in 1635, and was a disciple of Jacob Bakker, whose freedom of penciling and strong manner of colouring he studied industriously; till, by copying his works with care and observation, he succeeded as happily as he could wish, and was accounted to have a degree of merit equal to his master.

He excelled in designing naked figures, and therefore often chose such kind of subjects as admitted them to be introduced with propriety in his compositions, such as nymphs bathing or hunting; and in the historical pictures of Van Neck, the figures are designed with elegance, and the draperies distributed in easy and natural folds. There is a picture painted by this master, in the French Romish church at Amsterdam, representing Simeon with Christ in his arms, which is described as an exceeding capital performance.

PETER

PETER NEEFS, called the Old.

*Painted Churches, Perspective, and Architecture.*

DIED 1651, AGED 81.

This painter was born at Antwerp (as it is supposed), in the year 1570, and was a disciple of Henry Stenwyck. He imitated exactly the manner of his master, painting the views of churches and convents, and particularly the views of the insides of them, especially those of Gothic architecture. He studied after nature with so nice an observation, that every scene he represented, and every building, might be known at first sight, even with the most cursory view. He was thoroughly skilled in perspective, and described his subjects with all their rich decorations, and every member of the architecture, with such neatness of penciling, such truth and patience, as may sooner become an object of wonder than of imitation.

The subjects he painted had necessarily a great deal of regularity in the pillars, pavements, and arches, and might, by the uniformity of lines, tire and disgust the eye; but he contrived, with singular judgment, to interrupt that regularity, by introducing some chapel, oratory, monument, organ, or other incident, that diversified the scene, and afforded pleasure to the observer, by the judicious opposition of his lights and shadows; and those he managed with so much skill, that every object receded from the eye with a truth of tint, and a perspective proportion, equal to nature, producing a most agreeable, and often a surprising effect. The columns, capitals, or the ornamental paintings of the churches he represents, are all marked with the utmost precision, are finished with an exquisite touch, and a light clean pencil.

Those pictures of Neefs which are most bright and clear, are accounted most estimable; for in his best time he studied to avoid the darkish brown colouring, which is often observable in the works of his master Stenwyck. As he designed figures but indifferently, those which are inserted in his pictures were painted by Franciscus Francks, Van Tulden, the Velvet Brueghel, or Teniers; but the figures of the two latter artists gave a great additional value to the pictures of Neefs.

PETER NEEFS, called the Young.

*Painted Architecture and Perspective.*

He was the son of Peter Neefs, and learned the art of painting from his father. He painted in the same style and manner, and chose the same subjects which had rendered his father very famous; but he was in no degree comparable with him, and rather injured his reputation, by affording the dealers in pictures an opportunity of imputing many of his performances to the Old Neefs, although they are far inferior to the work of that master, and by that means imposing on the injudicious.



## ARNOLD VANDER NEER.

*Painted Landscapes and Moon-lights.*

DIED 1683, AGED 64.

He was born at Amsterdam, in 1619, and is well known to the connoisseurs in painting, by a peculiarity of style, and also by the handling and transparence of his landscapes. His subjects are views of villages, or the huts of fishermen, on the banks of rivers and canals, by moon-light; and they generally are finished with a remarkable neatness of penciling. His touch is extremely light, free, and clean, and his imitation of nature exceedingly true; particularly in the lustre of his skies about the moon, and the reflection of the beams of that luminary on the surface of the water. His figures are usually well designed; but as they were taken from low nature, they cannot boast of much elegance in their forms; yet their actions and attitudes are well adapted to their employments and occupations. In all parts of Europe his pictures are still in good esteem; and they are in every respect commendable, except that in some of them there is rather too predominant a blackness.

## EGLON HENDRICK VANDER NEER.

*Painted History, Portrait, Landscape, Conversations, Plants, and Animals.*

\*DIED 1703, AGED 60.

This artist was born at Amsterdam, in 1643, the son, and likewise the disciple of Arnold Vander Neer, who having accurately studied after nature, and also having a consummate knowledge in his profession, carefully communicated those principles to his son Eglon, which laid the foundation of that excellence at which he afterwards arrived in several branches of his art; for he proved an admirable painter of history, and of landscape, equally distinguished for the delicacy of his pencil, and for those beautiful scenes of nature which he designed.

As his genius inclined him to study portrait-painting and historical composition, he was placed under the direction of Jacob Vanloo, who particularly excelled in naked figures; and there he applied himself with such ardour, to obtain a competent knowledge of design and colouring, that he needed no other instructor, except the study of nature.

At his first setting out in his profession, he was employed by Count D'Hona, and continued in his service for four years; in which time his reputation was firmly established, more especially as a painter of portraits, which he finished in miniature, as well as in a size as large as life. One of his performances in that style, was the portrait of the Princess of Newburgh, which he painted by order of the King of Spain; and that Monarch expressed so high a degree of satisfaction, when it was exhibited at his Court, that he rewarded the artist in a princely manner, and sent him a patent appointing him state painter;

\* The author of the *Museum Florentinum*, contrary to most other writers, supposes Eglon Hendrick Vander Neer to have died in 1697, and at the age of only 54.

painter; though Eglon declined accepting that mark of the royal favour, and continued at the Court of the Elector Palatine, for whom he finished several cabinet pictures, which were extremely admired.

But, besides portraits, Vander Neer painted a great number of historical designs, taking his subjects sometimes from the sacred writings, but more frequently from fabulous history; and in those he represented nymphs, or different deities of the mountains, or rivers, always enriching his scenes with groves, rocks, or beautiful distant hills. The figures which he introduced in any of his subjects, were correctly drawn, and disposed with remarkable skill; and it was observed of him, that in the last year of his life he painted full as well as he had at any time done in the prime and vigour of his years.

He likewise painted conversations, in the manner of Terburg, sometimes in modern dresses, and at other times in the more ancient mode; and also landscapes, which were designed in a good taste, and had an agreeable variety. He was fond of diversifying the fore-grounds with different plants, which he copied after nature; and for that sole purpose, he preserved a collection of those plants in his garden. But, as he observed that the plants, when taken from their beds, and brought into his painting chamber, lost a considerable portion of their beauty and lustre, while he endeavoured to imitate them, he contrived a portable house, in which he could sit, and paint every object as it grew, in the utmost perfection.

This master possessed very extraordinary talents, and painted all his subjects with an equal degree of merit. His portraits, in large and small, are well coloured, and touched with a great deal of spirit and delicacy. In the historical pictures he shewed correct drawing, and a composition that was ingenious; and his landscapes have an agreeable choice, with great variety; though, by too much pains and labour bestowed on the plants in the fore-grounds, there is often the appearance of somewhat too hard and stiff.

In the celebrated collection of the Elector Palatine, there are several paintings of this master; and one in particular, representing Hagar in the Wilderiness. Houbraken also mentions one of his compositions, of which the subject was, Ceres in search of Proserpine; which that writer says he had seen and attentively examined, and describes it as being admirably designed, and highly finished; particularly the herbs, plants, thistles, and trunks of trees, covered with ivy, and other creeping plants; yet he observes, that in some parts it seemed rather too hard.

He had the honour of being the master of Vander Werf, who derived a great share of his merit from the precepts and observations of this artist, as well as from his excellent example. Eglon was particularly attentive to his colours, not only endeavouring to procure such as were most beautiful, but also most durable; and he gave it as his advice to Vander Werf, not to be solicitous to find out new colours, but to study how to use and unite those that were already known, as he had experienced them to be fully sufficient; which advice his disciple had the discretion to follow, and in his works most successfully observed it.



The portrait of Vander Neer, painted by himself, is preserved in the gallery of eminent painters at Florence, and it has the following inscription, *Eglon, Hendric Vander Neer, f. 1696.*

JOHN VAN NES, or NEES.

*Painted Portrait.*

DIED 1650.

He was born at Delft; and, as he shewed a very early genius to painting, he was placed as a disciple with Michael Mirevelt; in whose school the proficiency of Van Nes was so extraordinary, that he proved one of the best disciples of that famous master, and found himself, in a few years, well qualified to set up in his profession.

However Mirevelt, who discerned the promising talents of his pupil, advised him to add to the knowledge he had already acquired, by studying nature, and by travelling to Rome and Venice, where he might perfect himself in design as well as in colouring. He followed the advice of his director, and in those cities studied industriously after the best models, as he also did in several other places through which he journeyed; and in every place procured respect and esteem, not only on account of his great abilities, but also by his amiable qualities and conduct.

It was much to be regretted, that with a genius and talents so fitted for eminence in historical compositions, he should apply himself solely to portrait; though, in that style, he painted several incomparable pictures. He designed with great correctness, he gave an expressive resemblance to his portraits, and his colouring was very natural, and very lively.

GASPARD NETSCHER.

*Painted History, Portrait, and Still Life.*

DIED 1684, AGED 45\*.

All authors, except De Piles, attest that he was born at Heidelberg, in 1639; and his father dying during the war, his mother was left in most deplorable circumstances, with three children, and obliged to quit Heidelberg. She retired into a fortified town, to avoid, if possible, the calamities of war; but seeing two of her children perish in her arms by famine, she determined to exert all her strength to escape with her only child; and through a series of dangers and fatigues, (with her son Gaspard, at that time not much above two years of age) arrived safe at Arnheim, where she was supported by the contributions of those who were charitably disposed in that city.

Fortunately a very wealthy physician, whose name was Tullekens, conceived a fondness for Gaspard; he adopted him, he considered him as his own son, and had him educated

\* De Piles, contrary to the testimony of other writers, says he was 48 years old when he died; and the author of the *Abregé de la Vie des Peintres* has followed the assertion of De Piles, though it is allowed by most, that he was born in 1639, and died in 1684, which makes him but 45.

educated with a view to breed him up to his own profession: but being at last convinced that the genius of the lad was more strongly inclined to the art of painting, he indulged him so far as to place him with one Koster, a painter of fowls and dead game; and afterwards had him instructed by Gerard Terburgh of Davenport.

When Gaspard found himself capable of following his profession, he went to Holland, and worked for some time very industriously for those who traded in pictures; but they imposed on him severely, paying a very inconsiderable sum for those pictures which were by them sold for very large prices; so that Netscher, totally discouraged by the smallness of his acquisitions, resolved to quit Holland immediately, and to travel to Italy. He embarked with that intention; but the ship having put into Bourdeaux, he married, and laid aside all thoughts of proceeding any farther,\*and went with his family to settle at the Hague.

On his arrival in that city, he painted historical subjects in a small size; and yet, although they were excellently finished, and eagerly bought up, the prices he received for them were in no degree proportionable to the time expended upon them. Therefore, notwithstanding his prevalent inclination to paint history, he resolved to apply himself to portrait-painting, which required less labour, and was abundantly more lucrative. In that style he proved a most admirable artist; and his reputation was so highly raised, that very few of the foreign Ambassadors and Ministers who visited the Hague, or of the considerable families who resided there, were without some of the works of Netscher.

He was one of the best painters of the Flemish school, in a small size; his manner of designing was correct, but he always retained his national taste; though frequently the heads of his portraits have somewhat that is graceful, with an air and expression that is natural and becoming, more especially in the heads of his female figures. His colouring is the genuine tint of nature; his local colours are true; and he had a peculiar power in representing white satin, silks, linen, and Turkey carpets, so as to give them an uncommon beauty and lustre. He understood the principles of the *chiaro-scuro* perfectly well, and used it judiciously; his outline is generally correct, his draperies are thrown into large and elegant folds; and his touch is so inexpressibly delicate as to be scarce perceptible.

King Charles II. invited him to London, with an intention to advance the fortune of so eminent an artist; but his love of liberty proved far superior to his ambition, and he declined that honour, to enjoy the happiness of an established reputation in his own country.

In the Royal collection at Paris, there are two pictures of Netscher, charmingly painted; one is a Musician instructing a lady to play on the *bass-viol*; the other is a Lutenist performing on his instrument: and in the possession of a French nobleman, is a Cleopatra dying by the bite of an asp, which is a lovely and rich composition; the head, hands, drapery, fruit, and every part of the furniture of the apartment, being finished in a most exquisite manner, and the whole appearing full of harmony.



## THEODORE NETSCHER.

*Painted Portrait.*

DIED 1732, AGED 71.

This painter is claimed by the Dutch as one of their artists, though he was born at Bourdeaux, in 1661. He was the son and disciple of Gaspard Netscher, and, even at the age of nine years, was the best performer in the school of that master. At eighteen he commenced painter; and being solicited by Count D'Avaux to accompany him to Paris, his merit procured him many friends in that city, and a great deal of encouragement.

He possessed the skill of taking an agreeable likeness, and on that account was appointed to paint the portraits of the principal persons about the Court, particularly the ladies; and he continued in that city for twenty years, enriched and esteemed. But the affluence in which he lived, led him into some indiscretions, and influenced him to refuse to paint any but persons of the first distinction: nor was he even to those always complaisant; for, Frederick I. King of Prussia having desired him to paint his portrait, Netscher begun it, and the King seemed exceedingly pleased with the likeness, the air, and the expression; yet the painter could never be prevailed on to finish it, but, from some unaccountable caprice, secreted himself industriously, till the King quitted the Hague, where at that time Netscher and his family were settled.

In the year 1715 he went to London, as pay-master to the Dutch forces, and was introduced to the Court by Sir Matthew Dekker. He had the honour to be graciously received, and acquired incredible sums of money by his paintings, while he continued in England, which was for six years. But, at his return to the Hague, having lost a considerable sum, by some deficiency on account of his employment, he retired in disgust to Hulst, and died in that city.

This painter had a neat manner of finishing his pictures, and a very pleasing, natural tone of colour, which rendered his paintings desirable; and he gained so much money by his performances, that if he cannot be justly accounted the best master of the Flemish school, he was perhaps the most fortunate and successful. Many of his portraits are to be met with in England and Holland; and he copied some of the works of Vandyck with so much accuracy, that they are capable of deceiving even a judicious connoisseur.

## CONSTANTINE NETSCHER.

*Painted Portrait.*

DIED 1722, AGED 52.

He was born at the Hague, in 1670, being the son of Gaspard Netscher, by whom he was carefully instructed in his art; but when Constantine was only fourteen years of age, he was deprived of his father, and lost the advantage he might have derived from the precepts of so able a director. However, he took pains to improve himself by the studies

studies of Gaspard; he copied several of the portraits painted by his father, and found them to be the finest models he could possibly have fixed on to teach him neatness of touch and delicate colouring. And the exactness of the copies he made, so effectually formed his hand, while his knowledge was improved by an attentive study after nature, that he very soon distinguished himself as an artist of eminence.

He painted his figures in the same size as Gaspard's, and had the felicity to give them a striking resemblance, though at the same time he embellished nature, by producing a pleasing, agreeable, and flattering likeness, especially in the portraits of females, which had an unusual freshness and life. The Duke of Portland, whose portrait he drew, solicited him earnestly to go with him to England; but every beneficial offer proved ineffectual, as he was very infirm, for he was often severely interrupted in his work by the gravel, which at last carried him off, universally regretted.

He certainly did not arrive at the excellence of his father, though he is deservedly esteemed as a fine painter of portraits. One of his most capital performances is a family picture of the Baron Suoffo, consisting of seven or eight figures; in which picture a dog is introduced, that was painted by Vander Does.

#### MATHYS NEVEU.

*Painted Conversations, Concerts, and Balls.*

DIED 1721, AGED 74.

He was born at Leyden, in 1647; first was a disciple of Toorn Vliet, who instructed him in design; but afterwards he studied under Gerard Douw. The subjects which he chose to paint were merry-makings, concerts of music, shops with various kinds of goods, ladies and gentlemen at tea, cards, or different sports and amusements, which were well designed, extremely neat in the finishing, and excellently coloured.

A very capital composition of this master is, the seven works of mercy, consisting of a number of figures disposed with proper attitudes; the airs of many of the heads are elegantly designed, and have a proper expression; the colouring is clear, and the whole is highly finished, with a great degree of spirit and harmony. And yet it must be acknowledged, that notwithstanding the apparent merit of this master's work in that composition, especially in respect of design and penciling, it is not without some appearance of negligence, and want of accuracy in particular parts.

#### NICCOLETTO. Vid. NICOLÒ CASSANA.

MESSER NICOLÒ DA MODENA, and DEL ABBATE.

*Painted History.*

DIED 1572, AGED 60.

He was born at Modena, in 1512, and was a disciple of Primaticcio, of whose school he was a principal ornament. He had a considerable genius, and painted in the style and

M m m

manner



manner of his master, though his figures were not quite so tall as those of Primaticcio. He assisted his master in many of his grand compositions at Bologna and Modena, and acquired great honour by his performances; for he was indefatigable in his endeavours to arrive at perfection in his art. His chiefest excellence was in fresco painting, which he finished with so great a degree of skill, that the entire work which perhaps might have engaged him for several years, appeared as if it had been finished in one day; and he was so very expert, that he never had occasion to retouch his work after it was dry, which preserved the purity and lustre of his colours.

Vasari mentions a grand ball-room (probably the salon at Fontainebleau) painted by Nicolo, after a design of Primaticcio, in which there were so many figures, that it was difficult even to count them, and every figure was as large as life. It was painted in fresco, but had all the force and union of oil-painting.

At Wilton, in the collection of the Earl of Pembroke, it is said that a picture of this master is preserved, of which the subject is a concert of music.

#### WILLIAM VAN NIEULANT.

*Painted Landscape and Architecture.*

DIED 1635, AGED 51.

He was born at Antwerp, in 1584, and at first was a disciple of Roland Savery, who taught him design and colouring; and he studied under his direction till he was qualified to follow his profession with credit. But being very desirous to extend his knowledge, he travelled to Rome, and lived with his countryman Paul Bril for three years, during which time he employed himself in designing the most curious remains and monuments of antiquity, the triumphal arches, baths, and ruins of magnificent edifices about that city, which he afterwards introduced agreeably in all his future compositions.

While he continued in Italy, he painted in the manner of Bril; but, on his return to Holland, he altered his manner considerably. His colouring is pleasing and natural, though sometimes rather too green; his situations are generally taken from nature; his distances are judiciously managed; his pencil is free and masterly; and his figures, though not in the taste of the Italian school, are designed with tolerable correctness.

#### JOHN VAN NIKKELEN.

*Painted Landscapes and Flowers.*

DIED 1716, AGED 67.

He was born at Haerlem, about the year 1649, and learned the art of designing from his father, who was a good painter of perspective in the manner of Van Vliet, and particularly chose for his subjects the insides of churches. However, as soon as Nikkelen had perfected his studies under his father, he no longer adhered to his style of painting,

but employed his pencil in landscapes; and also rendered himself very distinguished by an unusual method of representing flowers painted on satin, which had a lively and pleasing effect.

His works in that way were exceedingly admired, and procured him the favour of the Elector Palatine, and also of the Prince of Hesse-Cassel, for whom he finished a great number of pictures; and was for several years retained in their Courts in constant employment.

TOBIAS VAN NIMEGUEN, and ELIAS VAN NIMEGUEN, Brothers.

*They painted the same subjects, History, Architecture, Landscape, and Flowers.*

ELIAS DIED 1745, AGED 78.

The latter of these brothers was born at Nimeguen, in 1667. His father died when he was very young; and his elder brother, who had some notion of portrait and flower painting, undertook the instruction of those who were very much younger, and to the utmost of his ability taught them the first principles of the art. But he dying in a few years, Elias was deprived of all assistance in his profession, and was reduced to the necessity of providing for the rest of his family. In that uncomfortable situation, he, and Tobias his younger brother, applied themselves indefatigably to study and design after nature; and they practised with such success, that their wonderful proficiency surprised the best judges, and all their cotemporary artists.

The best proof of their abilities was shewn in a work executed for the Baron de Wachtendonk. The composition was noble and extensive; the ceilings were adorned with historical figures in some of the compartments, and in others embellished with flowers and bas-relief; and the colouring and design of the whole so effectually raised their reputation, that it recommended them to the patronage of the Princess of Orange, who employed them to paint several designs in the apartments of her palace.

Tobias was invited to the Court of the Elector Palatine, and was retained in the service of that Prince; but Elias went to settle at Rotterdam, where he had as much employment as he could possibly undertake, and at last was assisted in the execution of his works by his nephew and his son. Those young artists had been carefully educated under the direction of Elias; and it was observable that the preceptor and his pupils were so exceedingly similar in their touch, style, and colouring, that those works which they jointly performed, seemed to have been the work of only one hand.

Elias painted history, landscape, and flowers, with an abundance of merit, but he excelled in perspective and architecture. His colouring is clear and bright, his pencil light and firm; his figures are well designed and disposed, though not always elegant; and his composition is extremely rich.



## DOMENIQUE NOLLET.

*Painted History, Landscape, and Battles.*

DIED 1736, AGED 96.

He was born at Bruges, about the year 1640, and distinguished himself so much in his profession, that he was appointed principal painter to Maximilian Duke of Bavaria, with an honourable pension. Sometimes he painted historical subjects; but his greatest power was visible in his battles and landscapes. The former he executed with great truth and spirit; and in the latter his trees were touched with a masterly pencil, and were well coloured.

It was customary with him to lay on a strong body of colours, which at a competent distance had a very good effect, and in the whole produced harmony and warmth. He designed correctly, and in his taste of composition resembled Vander Meulen; but he was not equal to that master. His most capital performance is the representation of a battle, which is now in a collection at Bruges; it has frequently been accounted the work of Vander Meulen, and is not unworthy of him.

## MARIO NUZZI, called MARIO DA FIORI.

*Painted Flowers, Vases, and Shells.*

DIED 1673, AGED 70.

He was born at Penna, a village in the kingdom of Naples, in 1603, and was the disciple of Tomaso Salini, his uncle. Nature was his incessant study, and he imitated her with so beautiful an exactness, that it is impossible to behold his paintings, without feeling the same pleasure that every object would excite, if viewed in its full perfection as it grew. His pencil is inexpressibly light, though his colouring had an extraordinary force and truth, with a character of elegant nature in his choice and disposition.

His earliest productions having been purchased by a dealer in pictures, and sold at Rome for a much higher price, induced him to visit that city, where he received so many proofs of the esteem of all the ablest judges of painting, that he was soon in affluent circumstances. But he found a much greater demand for his works from the Princes and Nobility of different parts of Europe, than he found even in Rome, his pictures being purchased as fast as they were finished.

This master omitted not any labour or study that could contribute to his arriving at perfection; and his success was equal to his hope. He selected the most beautiful flowers for his subjects, he imitated them with amazing lustre and brilliancy, and obtained the honour of being ranked among the greatest artists in that style of painting.

A capital picture by Mario da Fiori is in the church of St. Andrea della Valle, at Rome; it is a wreath of flowers, encircling the portrait of St. Gaetano, which was painted by Andrea Camassei.

## O.

GIOVANNI ODAZZI.

*Painted History.*

DIED 1731, AGED 68.

THIS artist was born at Rome, in 1663, and at first was the disciple of Ciro Ferri; but, after the death of that master, became the disciple of Giovanni Battista Gaulli, called Baccici. The liveliness of his genius, assisted by singular industry, rendered him in a short time eminent; and he gained great reputation, by a noble composition which he painted in the church di Santi Apostoli, of which the subject was the Fall of Lucifer and his Angels.

His merit recommended him so highly, that he was one of the twelve artists selected to paint the twelve Prophets in fresco, in the church of St. John Lateran, above the twelve marble statues of the Apostles. The prophet which Odazzi painted was Hosea, and it was exceedingly commended, particularly for the correctness of the design.

He was indefatigable at his work, had great freedom of pencil, and painted expeditiously; but that quick manner of finishing, frequently occasioned a little incorrectness, though the contours of his figures were extremely good.

ISAAC OLIVER.

*Painted Portrait and History.*

DIED 1617, AGED 61.

He was born in England, in 1556, and studied under Hilliard; but received some farther instructions from Frederick Zuccherro, and became a painter of great eminence. His principal employment was for portraits, and in that style he worked for the most distinguished personages of his time; but he likewise painted historical subjects with great success. He was a good designer, and also very correct; his touch was neat and delicate; and although he generally worked in miniature, yet he frequently painted in a large size. His drawings are highly finished, and exceedingly valued, many of them being copies after Parmigiano.

Several very fine miniatures of this master are to be seen in the collections of the English Nobility and Gentry; some of them portraits of himself, others of Queen Elizabeth, Mary Queen of Scots, Prince Henry, and Ben Jonson, which are admirably finished. There is also a whole-length of Sir Philip Sidney, in which the handling is excessively neat, and nature truly as well as beautifully imitated. Rubens and Vandyck painted James I. after a miniature picture of this master, which is a sufficient testimony  
of



of his merit; and his works are at present in as high esteem as they could possibly have been in the time when he flourished.

In the closet of Queen Caroline, at Kensington, there is a capital drawing of Oliver's, of which the subject is, the placing of Christ in the Sepulchre; and another drawing after Raphael's design of the murder of the Innocents, which has a great deal of merit.

He sometimes worked in oil as well as in water-colours; but those which he painted in that manner are not universally approved, being much condemned by some connoisseurs, and accounted only indifferent by others.

#### PETER OLIVER.

*Painted Portrait.*

DIED 1660, AGED 59.

He was the son and disciple of Isaac Oliver, born in 1601; and by the precepts and example of his father, he arrived at a degree of perfection in miniature portrait painting, confessedly superior to his instructor, or any of his contemporaries, as he did not confine his subjects to a head only.

In the collection of King Charles I. and James II. there were thirteen historical subjects painted by this Oliver, of which number seven are still preserved in the closet of Queen Caroline at Kensington; and a capital picture, of his painting, is in the possession of the Dukes of Portland, being the wife of Peter Oliver.

#### JOHN VAN OOLEN. Vid. JOHN VAN ALLEN.

#### ADAM VAN OORT.

*Painted History, Portrait, and Landscape.*

DIED 1641, AGED 84.

He was born at Antwerp, in 1557, and was the son of Lambert Van Oort, a painter of considerable reputation, for perspective and architecture. Adam was instructed in the art by his father, and afforded sufficient proofs of his having an enlarged genius; so that he soon rose into esteem, not only as a painter of history, but as an able artist in landscape and portrait. But the greatest honour of Van Oort proceeded from his having been the first instructor of Rubens, whose works have eternized his master's memory along with his own.

Naturally he was of a rough and disagreeable temper, which occasioned him to lose the love of his disciples and his friends; and among the number, he totally forfeited the esteem of Rubens his best pupil. Jordaens was the only person who accommodated himself to the savage humour of his master; but it appears probable, that he condescended to endure his

his

his morose behaviour, out of affection to the daughter of Van Oort, to whom Jordaens was afterwards married.

In his style of painting he neglected nature, and was entirely a mannerist; nor did he seem to have any regard to painting as a fine art, but merely as an art that might be the means of making him rich. In his best time his composition was agreeable, and his design correct; but, in his latter time, his works had nothing to recommend them, except the freedom of handling, and the goodness of their colouring; yet, with all his defects, he was accounted a good painter. Rubens used to say, that Van Oort would have surpassed all his cotemporaries, if he had seen Rome, and formed his taste by studying after the best models. He painted a great number of designs, for the altars of churches in Flanders, which have a great share of merit in several parts; and they are still beheld with pleasure by good judges.

JACQUES VAN OOST, called the Old,

*Painted History, Landscape, and Architecture.*

DIED 1671, AGED 71.

This painter was born at Bruges, about the year 1600, and learned the art in his native city, though it is not ascertained by what master he was instructed; but he travelled to Italy, to study after the works of the great masters, and copied every thing that pleased his own taste, or that he thought might contribute to his improvement. However, among all the famous artists, he attached himself particularly to the style of Annibal Caracci, and imitated him in such a manner as to surprise the most able connoisseurs at Rome.

With a well-established reputation he returned to his own country; and although he was indefatigable in his business, yet he had as much employment as he could possibly undertake; and even to the last day of his life, his pencil was continually in his hand, by which means, the number of paintings finished by this master is almost incredible, particularly if it be considered that his compositions were always of a large dimension.

He possessed many of the accomplishments of a great painter. His touch and his colouring were good; he introduced but few figures in his designs, to avoid incumbering his subject; and he disposed them with a great deal of skill and elegance, giving them such draperies as were simple and natural. He designed in a good taste; and though his style of composition resembled that of Annibal, yet it was less charged than the designs of that master usually are. In his carnations, his colouring was fresh and like nature; but he is not so commendable in the colour of his draperies, which is sometimes so broken as to give the stuffs an appearance of hardness. He understood perspective and architecture extremely well; and as he was not fond of painting landscape, (though occasionally he painted it well) in the stead of it, he ornamented his back grounds most frequently with buildings, columns, arches, and different pieces of architecture, which gave his composition a grand effect.

The



The most admired picture of Van Oost, is in the church of the Jesuits at Bruges; the subject of it is, a Descent from the Cross; in which the design, the disposition, the expression, colour, and chiaro-scuro, are worthy of the highest praises.

JACQUES VAN OOST, called the Young.

*Painted History and Portrait.*

DIED 1713, AGED 76.

He was born at Bruges, in 1637, and received his instruction from his father Jacques; being, even before he quitted that school, accounted an example to all his fellow disciples, for assiduity in practice, and eagerness to acquire knowledge. As he afforded such manifest proofs of a promising genius to the art of painting, he was permitted to visit Rome; and while he continued in that city, he devoted his whole time to examine the antiques, to design after them, and to copy the works of the most celebrated painters. In that course of study he spent several years, and quitted Italy with regret, though it was in order to return to his native country.

At Lisle, through which he travelled, he happened to be solicited to paint portraits; and he succeeded so happily, that he was earnestly invited to settle there; all the principal families in that city seeming to be ambitious of being perpetuated by his hand. In historical subjects his figures were correct, and the expression was remarkably good; his draperies were cast in a grand taste; his colouring was of a pleasing tone, and had a fine effect; and his style of design was entirely of the Roman school. His compositions, like those of his father, were always in a large size; and he performed a great many excellent works, in the churches of Bruges and other cities of Flanders. His most capital painting is in the church of St. Stephen at Lisle; the subject is the Martyrdom of a Saint, and it is extremely well executed.

GASPAR JACQUES VAN OPSTAL.

*Painted History and Portrait.*

He was born at Antwerp, in 1660, where he was regularly instructed in colouring and design, and became, after some years spent in study and practice, a very good painter of history; but he is much better known by the paintings which he has executed, than by any incidents of his life, recorded by the writers on this subject.

In the year 1704, he was employed by Marechal Villeroy, to copy the Descent from the Cross, after the most admired picture of Rubens, in the church of Notre Dame at Antwerp, which he executed with a freedom of pencil, with a tint of colouring, and with a touch nearly resembling the original. His compositions embellish several of the churches of the Netherlands; and he was frequently employed by other artists, to paint figures in their landscapes and flower-pieces, especially the figures of nymphs and boys. He had a good

genius for design, in which he shewed correctness and taste; he composed his subjects readily, and in his colouring was very agreeable; so that he was considered as one of the principal painters of his time, being particularly distinguished for brilliancy in his touch, and freedom in his handling.

In the hall of the Royal Academy at Antwerp, is preserved a noble portrait of one of the directors, by this master; and in the cathedral of St. Omer's there is an excellent picture by Van Opstal, representing the four famous fathers of the church, in a grand style.

IL ORBETTO. Vid. ALEXANDER VERONESE.

ANDREA ORGAGNA, or DI CIONE.

*Painted History and Portrait.*

DIED 1389, AGED 60.

This ancient master was born at Florence, in 1329, and was at first bred to the profession of a sculptor, under Andrea Pisano; but afterwards he studied design, and the art of painting in distemper and fresco, under the direction of his brother Bernardo Orgagna, who assisted him in many of his works, and particularly in the fresco painting, in the chapel of St. Maria Novella.

He painted in the style of those ancient masters who flourished in his time; and was accounted to imitate nature so truly, as to make some of his subjects seem absolutely alive, if the testimony of Vasari may be credited. He was also excellent as a statuary and an architect, and in both manifested extraordinary abilities.

The most remarkable of his works are at Florence and Pisa; and in the latter city, he painted a design of the Last Judgment, in which most of the figures were portraits; and it was observed, that he placed all his friends among the happy, and all those who were his enemies, or objects of his dislike, he distributed among the infernals.

As he was equally eminent for sculpture and painting, and seemed desirous that posterity should know his ability in both arts, it was his usual custom to inscribe on his sculptures, Andrea di Cione the painter made it; and on his paintings, Andrea di Cione the sculptor painted it.

JOHN FRANCIS VAN BLOEMEN, called ORIZONTI, or HORIZONTI.

*Painted Landscape.*

DIED 1740, AGED 84.

This painter, although a Fleming by birth, is considered as an Italian master; because he studied at Rome, and always resided in some part of Italy. He was born at Antwerp, in 1656; but it is a point undetermined, from what master he originally learned the art of painting.

When he arrived at Rome, he not only attentively observed the beautiful scenes in the environs of that famous city; but he also studied the works of those great artists who,

N n n

before



before his time, had copied after nature in those places, to make designs for their landscapes; and took every judicious method to improve his taste, and explore every secret of the art he professed. The first of his performances which were exhibited in Rome, were received with general approbation; and evidently shewed the greatness of his genius, and the promise of that merit by which he was afterwards distinguished. His real name was John Francis Van Bloemen; but the Bentvogel Society at Rome gave him the name of Orizonti, or Horizonti, on account of the natural receding of the objects in his compositions, and the delicate manner of his conducting and extending his distances.

His works were wonderfully admired in every part of Italy, and were bought up at great prices, by the best judges of the art in those kingdoms. He died at Rome in the highest esteem, and was as much a favourite of the Italian artists, as of the artists and connoisseurs of other countries. His first manner resembled that of Vander Cable; but afterwards he made nature entirely his model, and in particular the views about Tivoli. Those enchanting scenes he made the subjects of many of his landscapes, which were diversified with groves, declivities of hills, and grand falls of water; often representing with extraordinary beauty and truth, the mists arising from the agitated surface of the river below.

His pictures are generally well designed and well handled; and those of his best time are now considered as an ornament to the most select cabinets in Europe. He lived to a great age; and as years and infirmities advanced upon him, neither his imagination nor his pencil produced equal ideas, or equal execution, to place his latter works in competition with those which he painted in the full vigour of all his powers. Yet, even in his last performances, there is a peculiar taste of composition and design, which will always give pleasure to a judicious observer.

A very capital picture by Orizonti, of his best time, in which the figures were inserted by Sebastian Conca, is in the collection of the Earl of Moira in Dublin.

BERNARD VAN ORLAY, called BERNARD of BRUSSELS.

*Painted History, Huntings, and Landscapes.*

DIED 1560, AGED 70.

He was born at Brussels, about the year 1490; but went to Rome when he was very young, and had the good fortune to become a disciple of the illustrious Raphael; in whose school he proved so great a proficient, that he was employed in finishing many of the grand compositions of his inimitable master; for he excelled equally in painting history, landscape, and animals. At his return to Brabant, he was appointed principal painter to the Governess of the Netherlands, and was also employed for several years by the Emperor Charles V. being considered as one of the best painters of his time.

He had a noble taste of design, with an agreeable tone of colouring; and to give a lustre to his tints, he usually painted on a ground of leaf gold (especially if he was employed

employed on a picture of consequence) which preserved his colours fresh and lustrous. The scenes of his huntings and landscapes were generally taken from the forest of Soignies, which furnished him with an elegant variety; and in those he represented the portraits of the Emperor Charles, and the Nobility of his Court.

The Prince of Nassau engaged him to paint sixteen cartons, as models for tapestries, which were intended for the decoration of his palace at Breda. Each carton consisted only of two figures, a Knight and a Lady on horseback, representing some of the Nassau family. The design was exceedingly correct, and in a style of grandeur worthy of a disciple of Raphael; and those cartons were afterwards, by order of the Prince, copied by Jordaens in oil.

A celebrated picture, of this master's hand, is in the chapel of a Cloister at Antwerp; the subject of it is the Last Judgment; and it is painted on a gold ground, which gives the sky a great deal of clearness and transparency.

#### RICHARD VAN ORLAY.

*Painted History, and Portraits in Miniature.*

DIED 1732, AGED 80.

He was born at Brussels, in 1652, the son of Peter Van Orlay, an indifferent painter of landscapes, from whom he learned the first rudiments of the art; but he was farther instructed by his uncle, who was a better artist than Peter, though neither of them had talents equal to the genius of their disciple, who in a short time surpassed both his directors. He diligently studied design, and applied himself to practise painting in miniature; in which he proved so very successful, that he composed historical subjects in such a taste as procured him honour and employment.

He finished a prodigious number of designs and portraits; and his compositions in history might induce any one to imagine, that he had spent his whole life in Italy, by the strong resemblance in his style to that of Albano, Pietro da Cortona, and frequently to that of Nicolo Poussin. The back grounds of his pictures are ornamented with elegant architecture and fine perspective; and his figures are so disposed and grouped, as to satisfy the eye, and appear distinct and unconfused. He designed correctly, and excelled in etching and engraving as much as in painting.

#### N. OSSENBECK.

*Painted Markets, Fairs, Landscapes, Conversations, and Cattle.*

DIED 1678, AGED 51.

This painter was born at Rotterdam, about the year 1627, where he was initiated in the principles of his art; but he accomplished himself in Rome, where he spent the



greatest part of his life, and painted in the style of Bamboccio, designing his figures, horses, and other animals, with abundance of nature and correctness.

His pictures are generally adorned with pieces of antiquity (particularly in the backgrounds), such as ruins of antique edifices, vestiges of superb monuments, caves, and water-falls, so exactly imitated after nature, as to justify an observation made by Sandrart and others in regard to his works, that he brought Rome to his own country.

Most frequently he chose for his subjects, fairs, markets, and riding schools, as they afforded him an opportunity of introducing a variety of animals and figures, which he designed extremely well; and in his compositions were seen the elegance and correctness of the Roman school, combined with the colouring and high finishing of the Flemish.

#### ADRIAN VAN OSTADE.

*Painted Conversations, Dancings, and Drolls.*

DIED 1685, AGED 75.

He was born at Lubeck, in 1610, and was a disciple of Francis Hals, in whose school Brouwer was his cotemporary, and there they contracted a most intimate friendship. He had a lively genius, and fixed on a manner and style peculiar to himself; in which he became equal to the best masters of his country, and superior to most. In every subject he painted, nature guided his pencil; and it seems impossible not to be charmed by the truth, life, and excellence, that are observable in his works.

When he commenced painter, he lived with one Constantine Senneport, a great lover and encourager of the art at Amsterdam; where he soon found an uncommon demand for his paintings, and received such prices for them as were usually high; yet, although he was exceedingly industrious, he could scarce finish a sufficient number to satisfy the eager curiosity of the public.

The subjects which he chose to paint were always of the low kind, and he had almost the same ideas with Teniers; but, though Ostade copied nature, as it appeared in the lower class of mankind, among whom he seemed to be most conversant; though his choice was without elegance, imitating uncomely nature without endeavouring to improve it; and accommodating the actions, habits, and characters of his figures, to his own *goût*; yet, there is such a spirit in his compositions, such truth, such nature, such life, and such delicacy of pencil, that even while many of his objects are rather disgusting, a spectator cannot forbear to admire his genius and his execution.

His pictures are so transparent, and so highly finished, that they have the lustre and polish of enamel, being also warm and clear. Frequently they have a force superior to Teniers, and always are more highly finished; though it must be acknowledged, that Teniers grouped his objects better, and shewed more skill in the disposition of his design than Ostade.

He

He perfectly understood the principles of the chiaro-scuro, and introduced his lights and shadows with so much judgment, that every figure seems animated; yet it might be wished that he had not designed his figures so short. His tone of colouring is exquisitely pleasing and natural, his touch light and wonderfully neat; and through all his works there is a peculiar and uncommon transparency.

The figures of Ostade were so universally admired for their lively expression, that several of the most eminent among his cotemporary artists solicited him to paint the figures in their landscapes, which at this day give them a great additional value. His works are exceedingly scarce, especially those of his best time and manner; and when the genuine works of Ostade are to be purchased, no price is accounted too high for them.

#### ISAAC VAN OSTADE.

*Painted Drolls and Conversations.*

He was born at Lubeck, about the year 1617, the brother of Adrian Ostade, from whom he learned the art of painting; and he entirely imitated the style and taste of his instructor. However, he proved in all respects far inferior to that great artist; though several of his original compositions, and some of his copies after Adrian, are very unjustly ascribed to the elder Ostade, and imposed on the injudicious for the genuine works of that master. But, the disparity in the paintings of Adrian and Isaac is easily perceptible; for, in the latter, the touch is very different, the transparency abundantly less, the penciling not near so delicate; nor can they, either in force, warmth, or spirit, admit of being compared with the paintings of the former.

He died young, before he had arrived at the perfection which years and experience might have given him; or perhaps he might have rose to a nearer degree of equality with his celebrated brother.

#### MARIA VAN OSTER TWYK.

*Painted Still Life and Flowers.*

DIED 1693, AGED 63.

This female artist was born at Nootdorp, near Delft, in 1630, and from her infancy shewed a strong disposition to learn the art of painting; and afforded such early proofs of genius, that her father was induced to place her under the direction of John David de Heem at Utrecht. She studied nature attentively, and improved so much by the precepts of her master, that in a short time her works might stand in competition with those of her director.

Her favourite subjects were flowers and still life, which she painted in a delicate manner, with a light pencil, and great freedom of hand. She had so much skill, as to adapt



adapt her touch to the different objects she imitated; in those flowers which from their natural contexture required thin and clear colouring, her handling had all possible tender transparency; and she varied her touch in other objects, of fruit and still life, which required a greater degree of freedom and strength of colour. She grouped the flowers in her composition with taste, and imitated their freshness and bloom in an admirable manner; giving them a richness and beauty, by a judicious opposition of their different colours, so that the whole together produced inexpressible harmony.

Lewis XIV. was exceedingly pleased with her performances, and honoured one of them with a place in his cabinet; as also did the Emperor and Empress, who sent their own portraits set round with diamonds to this painteress, as a mark of their particular respect for her merit. King William III. gave her nine hundred florins for one picture, and she was much more highly rewarded by the King of Poland.

As she spent a great deal of time in giving her works the utmost finishing, it was impossible for her to be expeditious; she could finish but few, in comparison with other artists, and that hath rendered her paintings exceedingly scarce, and extremely valuable.

#### OTHO VENIUS. Vid. VENIUS.

#### JURIAAN OVENS.

##### *Painted History, Portraits, and Night-pieces.*

He was born in 1620, and educated to the profession of painting in the school of Rembrandt, under whom he became an artist of considerable distinction; and his colouring being very bold and strong, produced a noble effect. He painted historical subjects and portraits extremely well; but his principal pleasure was to design and paint night-pieces, which he executed with a true resemblance of nature, and with remarkable force.

In the Tholfel (or town-hall) of Amsterdam, is preserved a beautiful performance of this master, representing Julius Civilis in the consecrated grove, exhorting and animating the Batavians to shake off the Roman yoke, and to fight for the support of their liberties. And as the consultation of the Batavians was held in the night, it afforded the painter an opportunity of exerting his genius in his favourite style of painting, by representing the transaction with the light of flambeaux and fires. This single performance is accounted sufficient to establish his reputation as a great master.

#### ANDREA OUCHE. Vid. SACCHI.

#### ROBERT VAN OUDENARDE.

##### *Painted History and Portrait.*

DIED 1743, AGED 80.

He was born at Ghent, in 1663, and at first was instructed by Mierhop; but afterwards he studied under Van Cleef and several other masters, till he was in his twenty-second

year. At that age he obtained liberty to travel to Italy, being supplied with letters of recommendation to some persons of distinction at Rome; and soon after his arrival in that city, he became the disciple of Carlo Maratti.

Being happily fixed under the guidance of so eminent a master, Carlo discovered that his pupil had an apt genius and good judgment; and Oudenarde, by shewing himself unwearied in practice and study, not only acquired the favour of his instructor, but also distinguished himself above most of the disciples in that school. However, he was for some time stopped in his progress by a trifling incident, which was very near occasioning the loss of Carlo's regard and friendship for ever.

It was the usual custom of Oudenarde, at his hours of leisure, to practise engraving, in which art he was a tolerable proficient; and wanting a subject, he happened to fix on a sketch of the Marriage of the Virgin, painted by his master. When the plate was finished, several impressions were struck off, which circulated through different hands; and one of them happened to be noticed by Carlo, as he passed by a printseller's shop. This was considered by Maratti as an unpardonable offence, and he expressed the most violent resentment against his pupil, for publishing any of his designs without his concurrence or approbation; and, on account of that indiscretion, he excluded him from his academy. Yet, after some time, Carlo pardoned the fault, condescended to a reconciliation, received Oudenarde into his school, and they continued closely connected in friendship as long as Maratti lived.

This artist spent above thirty years at Rome, in great esteem with all orders of people; and was particularly patronized by Cardinal Barbarigo, Bishop of Verona. He painted entirely in the taste and manner of Carlo, in a style of colouring that had a great deal of force and spirit, and with correctness of design. At last he visited his native city, though with a resolution of returning to Italy, after a short stay in his own country; but that project was disconcerted by the death of the Cardinal, his protector and his friend. He therefore settled at Ghent, where he was perpetually engaged in grand works for the churches, convents, and palaces of the Nobility; and also for painting portraits, in which he was peculiarly successful.

#### ALBERT OUWATER.

*Painted History.*

DIED 1515, AGED 71.

He was born at Haerlem, in 1444, and painted in a grand style, principally in oil. He had a free and masterly manner of handling, with a good expression, and a natural and lively tint of colouring. He was particularly exact in the extremities of his figures, and in the disposition of his draperies; and wherever he introduced landscape in his designs, it was accounted to be in a style superior to any of his contemporaries.

In the church of Haerlem, he painted a picture for the great altar, in which (according to Sandrart) he introduced two figures as large as life of St. Peter and St. Paul. It was adorned



adorned with landscape, designed in an elegant taste; and in several parts of the scene, he represented Pilgrims in a variety of actions and attitudes, some walking, some reclining under the shades of large trees, and others at their repast; and from his skill shewn in painting the heads, hands, feet, and draperies of the figures, so correct, and in so good a style, it must appear conclusive, that he was a very eminent artist in his time.

## P.

PAOLO ANTONIO PADERNA.

*Painted History and Landscape.*

DIED 1708, AGED 59.

HE was born at Bologna, in 1649, and at first was a disciple of Guercino; but, after the death of that master, he studied in the school of Carlo Cignani. While he continued under the direction of Cignani, he employed himself principally in historical compositions; yet his greatest delight was to paint landscapes, in the manner of Guercino; and those were extremely commended for the goodness of the design, and for the freedom of touch with which they were finished.

FRANCESCO PADUANINO.

*Painted Portrait and History.*

DIED 1617, AGED 65.

He was born in 1552; but the master from whom he derived his knowledge of the art of painting, is not mentioned by the author from whom this account of him was extracted. He was an artist of great eminence and superior talents; and in the historical subjects which he executed, shewed an excellent genius, and a grand taste. His invention was fruitful and fine, and his style of design correct and elegant. He was also an admirable painter of portraits, to which he gave such dignity, expression, and lovely colouring, as rendered them equal to the performances of the greatest masters in that style; and his portraits of the Earl and Countess of Arundel will always afford convincing proofs of his extraordinary merit.

In the church of Madonna del Carmini at Venice, there is a picture by this master, which represents the deliverance of two persons condemned to death, by the interposition of a Saint. It is a beautiful performance, with good colouring and elegant figures, and it is penciled with wonderful tenderness and delicacy.

OCTAVIO

## OCTAVIO PADUANINO.

*Painted Portrait.*

AGED 52.

He was the son of Francesco, who taught him the principles of design and colouring; and when he had made a competent progress, he was sent to Rome for his farther improvement, and studied there for several years.

He painted in the manner of his father, but was inferior to him in respect of invention and elegance; though in many parts of his profession he deserved commendation, and he particularly excelled in painting portraits.

PADUANINO. Vid. DARIO VAROTARI.

PADUANINO. Vid. ALESSANDRO VAROTARI.

## PAOLO PAGANO.

*Painted History.*

DIED 1716, AGED 55.

He was born at Milan, in 1661, and studied the art of painting at Venice, where he resided for several years, and made a very considerable figure, as a good designer and colourist. The style of this master may be sufficiently conceived by the account given of his compositions by Mr. Cochin, an ingenious writer, secretary to the Royal Academy of painting, who by order of the King of France travelled through Italy, to make observations on the works of the great masters, preserved in the different cities of that country.

The painting described by that gentleman, is on the staircase of the Scuola Grande della Misericordia at Venice; and it represents one of the works of Mercy, that of Cloathing the Naked. The manner in this performance is commendable, the lights are broad, there appears a great deal of the grand taste in the design, and the composition is extremely good.

## GREGORIO PAGANI.

*Painted History.*

DIED 1560, AGED 31.

He was born at Florence, in 1529, but he studied at Rome with Polidoro and Maturino, and made a remarkable proficiency; so that, when he returned to Florence, he found immediate employment, and acquired a great reputation. Giacomo da Pontormo, having attentively viewed and examined some of the paintings of Pagani, declared, that if he had

O o o

not



not known them to be of the hand of that master, he should without hesitation have concluded that they were the work of Michael Angelo Buonaroti.

GIOVANNI BATTISTA PAGGI, or PAGI.

*Painted History and Portrait.*

\* DIED 1629, AGED 73.

He was born at Genoa, in 1556, and was a disciple of Luca Cangiagio or Cambiasi; in whose school he continued till he was perfected in his profession, and he then imitated the style and manner of his master.

He possessed an uncommon power of his pencil, and had an extraordinary freedom of hand; by which talents he was enabled to imitate the touch of almost any master. And it is recorded of him, that he copied a picture of a very celebrated painter, with such exactness and precision, that it was impossible even for the nicest eye, or judgment, to determine which was the original.

The portraits which he painted were admirable, as well for the design as the resemblance; and the historical compositions of this artist are commended for the disposition, expression, and agreeable tone of colouring.

FRANCESCO PAGLIA.

*Painted Portraits and History.*

This artist was born at Brescia, and received his instruction in the school of Guercino da Cento; and, by the precepts and example of that eminent master, he proved a disciple worthy of him, his abilities reflecting an honour on the academy where he was taught.

He painted portraits with every degree of excellence, of which that kind of painting is capable; grace, resemblance, dignity of attitude, and wonderful relief; which he produced by a tone of colouring that was like nature and life. In his composition of historical subjects, he was equally admired for a fine invention, for correctness of design, for elegance of taste, and lovely colouring.

The best of his works in history are at Brescia; but the portraits of his hand are in Venice, and other cities of Italy.

ARCHANGELA PALLADINI.

*Painted Portrait.*

DIED 1622, AGED 23.

This paintress was born at Pisa, in 1599, the daughter of Filippo Palladini, an artist of eminence in that city; and was taught the principles of design and colouring by her father.

She

\* Some writers fix his birth in 1566, his death in 1629, and make him only 63 years of age when he died; but the dates above are fixed from the most authentic accounts.

She arrived at great excellence in portrait-painting, and to that perfection added other accomplishments, for which she was equally admired; for she excelled in embroidery and music, and had a most charming voice. Those uncommon talents, united with an agreeable person, procured her the favour and friendship of Maria Magdalena Archduchess of Austria, at Florence; in whose court she lived universally esteemed, as well for her paintings as for her other perfections.

ANTONIO PALLAJUOLO, or POLLAJUOLO.

*Painted History and Portrait.*

DIED 1498, AGED 72.

PIETRO PALLAJUOLO.

*Painted History and Portrait.*

DIED 1498, AGED 70.

These brothers were born at Florence, of low parentage, Antonio in 1426, and Pietro in 1428; and as their father was unable to give them a liberal education, Antonio was placed with Bartoluccio Ghiberti, a very eminent goldsmith, and Peter became a disciple of Andrea del Castagno.

Antonio followed his trade with the highest credit, and designed extremely well in metals, and in wax; having performed many very estimable works in both. But, as Peter had at the same time rendered himself considerable, and was in great reputation for his performances in oil colours, Antonio quitted his original profession to learn design and colouring from his brother; and they ever after associated, in all those works which they executed in Florence, and several other cities of Italy.

Peter had been taught the secret of preparing his colours with oil, by his master Castagno; and having communicated that knowledge to Antonio, those artists improved it daily by their practice, and distinguished themselves exceedingly for portrait-painting, as well as for history. Peter in particular painted the portraits of Poggio, who wrote the history of Florence, and of many of the nobility, in a size as large as life, which procured him the greatest applause. Among the historical subjects which they jointly executed, are mentioned some of the labours of Hercules, painted in the Medicean palace; one of which is, Hercules killing Antæus. The principal figure in that design is admirable; the strength of every limb, and the exertion of every muscle and nerve, in squeezing Antæus to death, is incomparably expressed; nor is the figure of Antæus expiring, in any respect inferior. The other labours are, Hercules killing the Nemæan Lyon, and destroying the Hydra; the latter being so well designed and coloured, that it had all the appearance of life.

These brothers lived in high esteem and great affluence; and they died in the same year, not more rich in their fortune than in their reputation. Few months intervened between the death of the one and the other; and they were both buried in the same tomb, in the church of St. Pietro in Vincula, at Rome.



PALAMEDES PALAMEDESZ. Vid. STAEVERTS.

GIACOMO, or GIACOPO PALMA, called the Old.

*Painted History.*

\*DIED 1596, AGED 48.

This eminent painter was born at Serinalta, in the territory of Bergamo, (though Sandrart says, at Venice) in 1548, and was a disciple of Titian. He had genius and judgment; and his manner so much resembled that of his master, that he was appointed to finish a Descent from the Cross, which Titian had begun, but left imperfect. His colouring had extraordinary strength and brightness, occasioned by the frequent retouchings of his pictures; for it is remarked of him, that he usually put his colours on undisturbed, and then touched upon them, and glazed them, giving them the appearance of high finishing, without any appearance of labour.

The paintings of Palma are in great esteem, for the noble taste of his composition, for an expression that was natural and pleasing, for the union and harmony of his colours, for his patience in finishing, and for those graceful airs which he generally gave to his heads, though in his design he was not always correct.

Vafari describes, in very high terms, a composition of the †old Palma, at Venice; representing the ship in which the body of St. Mark was brought from Alexandria to Venice. In that grand design, the vessel struggling against the fury of an impetuous tempest, is expressed with the utmost judgment; the distress of the mariners; the violent bursting of the waves against the sides of the ship; the horrid gloom, only enlivened with flashes of lightning; and every part of the scene filled with images of terror; are so strong, so lively, and naturally represented, that it seemed impossible for the power of colour or pencil to rise to a higher pitch of truth and perfection; and that performance very deservedly gained him the highest applause.

Another of his capital paintings at Venice, is a St. Barbara; and in the Palazzo Zampieri, at Bologna, there is a St. Jerom, which is designed with an admirable character, exceedingly well painted; and the colouring is excellent, if not a little too much inclining to the yellowish cast. But, notwithstanding all his merit, it must be confessed that he is often incorrect.

It is observed by Vafari, and after him by other writers, that if Palma had died soon after he had painted a few of those pictures which were justly celebrated, he would have deserved to have been ranked in the first class of eminent artists; but he shewed a very inferior

\* The author of the Chronological Tables, contrary to the testimony of the most authentic writers, asserts, that the old Palma died in 1556, at 48 years of age, which must fix the year of his birth in 1508, just 40 years before the time mentioned by all other authors.

† Sandrart ascribes this composition of the ship in a storm to the young Palma, though he says the Palma that painted it, died in the 48th year of his age; which can coincide only with the period of old Palma, for the younger Palma did not die till he was 84.

inferior degree of merit in his subsequent works; though the imperfections of his latter performances may be overlooked, on account of the excellence of his works in his earlier time.

GIACOPO PALMA, called the Young.

*Painted History.*

\*DIED 1628, AGED 84.

He was the nephew of the old Palma, born at Venice, in 1544, and was the disciple of Tintoretto. In his style, at first, he resembled that of his master; but having afterwards studied the works of Titian with all possible diligence, his taste and style in most of his grand compositions shewed a combination of the manners of those two great painters. He also studied at Rome the works of Raphael, Buonaroti, and Polidore, and improved himself so effectually, that his reputation was raised to the highest pitch, and the Pope appointed him to paint an apartment, and also one of the galleries of the Vatican.

After the death of Tintoretto, and Giacomo Bassan, he held the first rank at Venice, among all the artists of his time; and every day added to his honour and his fortune. His touch is light; his carnations are lovely; his draperies judiciously and happily disposed, with large and elegant folds; and in those respects he is preferred to the elder Palma his uncle. In the latter part of his life he changed his manner, and assumed one that was much more expeditious, but proportionably less excellent; his hand was as ready, and his pencil as free as Tintoretto's; and, like that master, he seemed, in his declining years, abundantly more studious to amass great riches, than to add to the fame he had already acquired. The works of this master are not frequently to be purchased, and when they are exposed to sale, afford large prices, especially if they are of his best time and manner.

At Venice there is an exceeding fine composition, charmingly coloured, representing Venus in her Chariot, attended by several naked Nymphs: and in the church of St. Maria Formosa, the great altar-piece is painted by this Palma; the design is a Dead Christ, attended by Angels, with the figures St. John, St. Augustin, and a Pope; which is an incomparable work.

PANDOLFO, or RESCHI.

*Painted Battles and Landscape.*

AGED 56.

He was born at Dantzic, and his real name was Reschi; but having been early instructed in the rudiments of painting in his own country, he went when he was very young

\* The editors of the Museum Florentinum, by mistake, have affixed the dates of the death and age of the younger Palma, to the name of the elder, though the younger died in 1628, aged 84, and the elder in 1596, aged 48. And De Piles is also guilty of a mistake in fixing the year 1623 for the death of young Palma, when all other writers agree that he died in 1628.



young to Rome, where he studied after nature, and after the works of the most eminent masters; and in a few years distinguished himself so highly among his cotemporary artists, that the Italians, who detested the harshness of his name, called him Pandolfo, by which name only he is now known. Bourgonone was the master whose manner and style he particularly admired; and he felt himself so affected by the colouring and spirit of that celebrated painter, that he devoted himself entirely to imitate him, and succeeded in it to admiration.

He had an extraordinary good genius, with a fine invention, and in all his compositions shewed a spirit and fire little inferior to his illustrious model. He disposed his subjects with judgment and propriety; the actions and attitudes of his figures and animals were natural and elegant; and he shewed a remarkable correctness, as well in the outlines as in the design.

He also painted landscapes in an exquisite taste, most of them designed after nature, with a pleasing and beautiful choice. In that style of painting, Salvator Rosa was the master which he fixed on for a model; and in those subjects he was full as eminent, as in any others he painted. He adorned his landscapes with figures of his own designing, which were exceedingly proper for the scenes he represented, correctly drawn, and with a pleasing tint of colour.

#### PAOLO PANINI.

*Painted Perspective and Architecture.*

DIED 1758, AGED 67.

This painter was born at Placentia, in 1691, with a most happy genius to painting, which he cultivated by studying at Rome, where he designed every vestige of ancient magnificence, the ruins of superb Roman edifices, cenotaphs, columns, baths, arches, and obelisks, as also some of the most entire buildings, the ornaments of modern Rome.

He studied the works of Ghisolfi with peculiar pleasure; he formed his taste, style, and manner, by the compositions of that esteemed artist; and his strongest ambition was to imitate him; so that he soon became eminent in that style, beyond all his cotemporaries. His composition is rich; the truth of his perspective is critically exact; and his paintings are universally esteemed, for the grandeur of the architecture, for the clearness of his colouring, for the beautiful figures which he generally introduced, and also for the elegant taste with which he disposed them. He always designed them correctly, and set them off with suitable attitudes and expression.

However, this description of his merit must be supposed to allude to his early and prime performances; for, in his latter time, his pictures were distinguishable by a free and broad touch, but they are feeble in their colouring and effect. At all times indeed he was too apt to design his figures rather too large for the architecture, which diminished the grandeur of the most magnificent parts of his composition, and was quite contrary to

the practice of Ghisolfi, whose works must perpetually afford a pleasing deception to the eye, by the perspective proportions observed between the figures, buildings, and distances.

At Rivoli, a pleasure-house belonging to the King of Sardinia, there are several of Panini's paintings, which are views of that fine retreat and its environs. They are beautifully coloured, well handled, and with a touch full of spirit; though, in some parts, the yellow seems a little too predominant, and the lights are not always distributed in such a manner as to produce the most striking effect.

#### MARIA HELENA PANZACCHIA.

*Painted History and Landscape.*

This paintress was born at Bologna, in 1668, of a noble family, and appeared to have an extraordinary genius to paint. She learned design under the direction of Emilio Taruffi, and in a short space of time made an astonishing proficiency; so that, in the compass of a few years, she acquired great readiness in composition, correctness of outline, and a lovely tint of colouring.

She also excelled in painting landscapes; and, by the beauty of her situations and distances, allured and entertained the eye of every judicious beholder. The figures which she inserted had abundance of grace; she designed them with becoming attitudes, and gave them a lively and natural expression. Her merit was incontestably acknowledged, and her works were exceedingly prized and coveted.

#### POLUCCIO. Vid. PAOLO DA MATTEI.

#### JOHN PARCELLES.

*Painted Storms and Calms at Sea.*

He was born at Leyden, in 1597, and became the disciple of Cornelius Vroom. His manner of painting was but slow, as he finished his pictures with extreme neatness. At first he only lightly touched his designs, till the whole composition was completed; and then he worked freely, though with an uncommon degree of care, giving the utmost transference to his colours.

His general subjects were sea-pieces; either calms, which are clear and excellently handled; or sea shores, crowded with mariners, or with fishers casting or drawing their nets. In those every figure was touched with spirit, and every object shewed the genuine character of truth and nature. But his chief excellence appeared, where he represented storms attended with lightning, shipwrecks, waves in the most violent agitation, and vessels in the utmost distress. Those he described with all the force of real nature, and enriched his subjects with figures that were remarkably good, as well for their propriety of action and character as for their expression.

JULIUS



## JULIUS PARCELLES, called the Young.

*Painted Sea-Pieces.*

He was born at Leyerdorp, the son of John Parcelles, and instructed in the art of painting by his father, whose style, touch, and manner of colouring he so exactly imitated, that his works are very frequently supposed to be the performances of his father, especially as both artists marked their pictures with the same initial letters, J. P.

The paintings of Julius, however, are not equal to those of John; but they have abundance of nature in the prospects and the tints; his shores, and sand-hills, with the small vessels lying near the edge of the water, are wonderfully well expressed and well designed.

## JUAN DE PAREJA.

*Painted Portraits.*

DIED 1670, AGED 60.

This artist was born in 1610, and rendered himself remarkable by discovering a fine genius to painting, and arriving at a great degree of excellence in it, from the most low and contemptible station in life. He was a Mestizo, which is a name given to those who are born in the West Indies, of a father who is a Spaniard, and a mother, a native Indian; and happening to become the slave of Diego Velasquez, a celebrated Spanish painter, he was solely employed in grinding the colours for his master.

But his genius urged him to the art so strongly, that he spent whole nights in drawing, and denied himself the necessary refreshment of rest and sleep, endeavouring to imitate Velasquez. Yet, notwithstanding his private assiduity to improve himself, he was under perpetual apprehension of his being discovered by his master; because he knew the pride of that painter would make him account it a disgrace to the profession, to see a performer in his own way, of so mean and servile a condition. However he proceeded in his usual method of practice, till he had made a considerable proficiency; and having observed, that the King of Spain, Philip IV. who often resorted to the apartments of Velasquez, always ordered those pictures which were placed with the painted side to the wall, to be turned to his view for his amusement, Pareja fixed a picture of his own painting in that position, which the King's curiosity caused to be turned; and in that instant Pareja fell on his knees, and supplicated the King to obtain his pardon from his master, for having presumed to practise painting without his approbation.

Philip, agreeably surpris'd at the address, and being also pleas'd with the work, bid Pareja rest contented, and told Velasquez, that the man who shew'd such a genius, and possess'd such talents, ought no longer to be a slave. Immediately Pareja was emancipated; yet he never quitted his master; and, even after the death of Velasquez, he served

the daughter of that painter with a degree of gratitude worthy of a person of much nobler birth and better education.

He was wonderfully happy in painting portraits, which he executed so exactly in the taste, style, colouring, and penciling of his master, that they could not (as it is reported) be distinguished from the works of Velasquez.

### JAMES PARMENTIER.

*Painted History and Portrait.*

DIED 1730, AGED 72.

He was a native of France, born in 1658, and was nephew to Sebastian Bourdon, from whom he received the first instructions in the art of painting. When his uncle died, he went to England, and was employed at Montague-house by La Fosse, to lay his dead colours, and likewise to assist him in other parts as occasion required; but afterwards he resided for several years in Yorkshire, where he painted historical subjects as well as portraits.

An altar-piece in a church at Hull, and another in St. Peter's church at Leeds, representing Moses receiving the Law, are of the hand of this artist. His best work is on the staircase at Worktop; and at the Painters Hall, in London, there is a picture presented by Parmentier to that company, of which the subject is Diana and Endymion.

### FRANCESCO MAZZUOLI, called PARMIGIANO.

*Painted History and Portrait.*

DIED 1540, AGED 36.

He was born at Parma, in 1504; and being deprived of his father while he was very young, his uncles took care of his education. They were both painters; and observing the strong tendency of their nephew to drawing, they took delight in teaching him design, and instructing him in the best principles of the art; though he owed the excellence to which he afterwards arrived, not to their precepts, but to the works of that inimitable painter Raphael, which he carefully studied.

At the age of sixteen he gave such proofs of an elevated genius, as seemed astonishing to the ablest judges; and at the age of nineteen, he finished several fine compositions at Parma, in fresco as well as in oil, which raised his reputation to the highest pitch. He now began to be possessed with an eager desire to see Rome; and having communicated his intention to his uncles, they complied with his proposal. They also advised him to take along with him some of his own works, as they might afford him a proper introduction to the acquaintance of the nobility, and the artists at Rome; and for that purpose, he painted three pictures, which were designed with great skill, and beautifully coloured.



One of them was his own portrait, which he painted on a wooden pannel, of a convex form, in imitation of a convex mirror. The surface was so wonderfully painted, that it had all the appearance of real glass; and the portrait of the artist, as well as every part of the furniture and windows of the chamber in which he was supposed to sit, were so artfully diminished, and so happily imitated, that the whole appeared like bodies naturally reflected from a glassy or polished surface, and with so great truth, as to seem beyond description, and almost beyond belief.

While he was at Rome, he studied the antique statues, and the works of the best painters; but particularly attached himself to the compositions and style of Raphael, and Michael Angelo Buonaroti; and was made known to Pope Clement VII. who immediately gave him employment, expressed the utmost admiration of his performances, and also loaded him with favours and rich presents. In return, Parmigiana painted a Circumcision, which he presented to the Pope, who prized it as one of the most capital works in his palace. That picture was not only excellent for the composition, colouring, and execution; but it was peculiarly remarkable for the introduction of three different lights, without destroying the harmony of the whole. The light diffused on the principal figure was from the irradiation of the Infant Jesus; the second was illuminated by a torch carried by one who attended the sacrifice; the others were in the open air, enlightened by the early dawn, which shewed a lovely landscape, diversified with a number of cottages and villas.

This master (like Protogenes when Rhodes was besieged by Demetrius) was so intent on his work, that when the Spaniards, in the year 1527, entered and pillaged Rome, he continued at his easel, without attending to the danger of his situation; and when the enemy entered his apartments, they were so struck with the beauty of his paintings, and the composed conduct of the artist, that they retired without offering him the smallest injury; though soon after he was robbed of a great part of what he possessed.

He had a truly fine and admirable genius; his invention was ready, and his taste of design very learned; yet, there is rather too much of manner in it; but he had peculiar talent in giving beauty, elegance, grace, and sweetness to his figures. He excelled in portrait, as much as he did in history; his figures in both respects are light and graceful, and the airs of his heads uncommonly lovely. He affected to make the extremities of his figures delicate, or rather lean; and the contrast of his attitudes, which shew the most beautiful parts, are so judicious, as to give life and motion to his figures. His outline is true and firm; and the light, easy flow of his draperies, add a beauty that is scarcely to be conceived. His carnations receive a remarkable lustre from the yellow and green draperies near them, which he generally used; and his boys, and angels, are so exquisitely designed and executed, as to appear truly angelical.

Some of his designs he engraved, and some he etched on copper: by many he is accounted the inventor of etching; but incontestably he is the first who practised it in Italy.

Italy. It can never be sufficiently lamented by every lover of the polite arts, that a painter possessed of such admirable talents, and who, from his own excellence, might have derived as great an abundance of riches as of honour, should indiscreetly consume his time, his fortune, and his health in alchemy, to discover the philosopher's stone; and by his appropriating so much of his time also to engrave and etch his designs, he deprived the world of many excellent works, which would have been a perpetual honour to himself, and an invaluable treasure to all the admirers of the art of painting.

In the vaulted ceilings of the two principal chapels in the church of St. John at Parma, are still preserved some capital performances of Parmigiano, which have great force in the colouring, are composed in a noble style, designed and painted in an exquisite taste, and executed through the whole with singular freedom. And in the church of the Dominicans, at Cremona, is a dead Christ, attended by the Virgin overwhelmed with sorrow, which is an incomparable work. The principal figure is finely designed, and the character in the head of the Virgin, as well as the expression, is exceedingly beautiful. Also at Houghton (the seat of the Earl of Orford) there is a very capital picture by Parmigiano, representing Christ laid in the Sepulchre.

PARMIGIANINO. Vid. JERONIMO MAZZUOLI.

DOMENICO PARODI.

*Painted History and Portrait.*

DIED 1740.

He was born at Genoa, the son of Giacomo Filippo Parodi, a very famous sculptor, who observing an uncommon vivacity in the lad, and a quickness of apprehension far beyond his years, while he was yet very young, bestowed on him the best education, and had him instructed, by the ablest masters, in philosophy and human literature. But though Domenico had a great delight in learning, yet his eagerness to acquire the knowledge of painting was still greater; and having received from his father some instructions in that art, he went to Padua, to study the best principles of design under the most eminent professors, and soon gave extraordinary evidences of his expeditious improvement.

He continued there for some time, and then travelled to Rome, being determined to gain all possible additional knowledge; and there, with incessant application, studied the works of the ancient and modern masters of greatest renown, till he so effectually formed his taste, and confirmed his pencil, that his productions were applauded by the best judges. Several of his pictures being compared with those of other excellent artists, were allowed to be superior; as they shewed a finer understanding, and were finished with much more spirit and delicacy.

His compositions in history had abundance of elegance, and were remarkably correct in the design. His taste was grand; his colouring good; his pencil free, and yet delicate;



his draperies were in a noble style, broad, easy, and loose; and his portraits were highly esteemed for their lively and spirited resemblance, as also for that air of dignity which he diffused through them all, as well as for their relief and roundness. He acquired a thorough skill in the chiaro-scuro; and some of his paintings, in imitation of bas-relief, were so perfectly well performed, that almost at the nearest approach it could scarcely be determined whether they were executed with a chisel or a pencil. Many grand altar-pieces for churches and chapels in different parts of Italy were painted by Parodi, in fresco as well as in oil, with the greatest applause; and at Genoa he painted the portraits of the Doge, and the most illustrious persons, which added to the fame which he had already obtained.

This master also excelled in statuary, and carved an admirable figure, in marble, of the King of Portugal; he likewise carved several statues of the Royal Family and Nobility, which were justly admired by all the artists, and accounted subjects worthy of being immortalized in the poems of the best writers of his time.

JOSEPH PARROCEL, called the Old.

*Painted Battles.*

DIED 1704, AGED 56.

He was born in Provence, in 1648, where he learned the rudiments of the art, and was tolerably skilled in design and colouring; but not content with that instruction which he could receive in his own country; he travelled to Rome, where he placed himself as a disciple with the famous Giacomo Cortesi, called Bourgognone. He chose the same subjects as his master, and painted battles in the same taste and style, which gained him great reputation; for, although his works could not stand in competition with those of Bourgognone, yet they had so much merit in the composition, so much judgment in the design, and such spirit in the execution, as placed him on an equality with any other artist of his time.

When he quitted the school of Bourgognone he went to Venice, and spent several years in that city, studying the works of those artists who were most eminent for colouring; and the happy effect of the observations he then made, was evidently seen in all his future performances. Parrocel always made it his constant rule to consult nature in every object he designed; he worked with readiness and ease; was curiously careful in the preparation of his colours; and that freshness which appears in his paintings, is a lasting evidence of his singular skill. In his battles every part is in motion; his figures and horses have attitudes that are natural, and full of fire; and the variety of passions are sensibly, and often feelingly, expressed.

But his genius was not entirely confined to those subjects, for he painted history and portrait with an equal degree of merit; and that picture which is in the church of Notre Dame at Paris, representing St. John in the Desert, may afford an indubitable proof

proof of his ability, in respect of historical composition, as also of his agreeable manner of colouring. He certainly had an excellent genius for composition, and his tints had an unusual clearness; his touch was free and clean; his design was elegant; and the happy distribution of his lights produces a very pleasing effect.

CHARLES PARROCEL, called the Young,

*Painted Battles.*

DIED 1729, AGED 52.

He was born at Paris, in 1677, and was the son and disciple of Joseph Parrocel, who having observed a promising genius in his son, at a very early time of life, took every prudent method for his instruction; and, by the excellent precepts of so able a director, he successfully painted the same subjects as his father.

The style of composition, the manner of handling, and the tint of colouring, in the works of the young and old Parrocel, were so similar, that the performances of the former are frequently mistaken, even by good judges, for the works of the latter.

There was also a nephew of Joseph, named IGNATUS PARROCEL, who painted battle pieces, whose pictures have a strong resemblance to those of the old Parrocel. This painter died in the year 1722.

GIUSEPPE PASSERI, or PASSARI.

*Painted History and Portrait.*

DIED 1714, AGED 60.

He was born at Rome, in 1654, and was at first instructed in the art of painting by Giovanni Battista Passeri, his uncle; but as he soon discovered the inability of his preceptor, and perceived him to be unqualified to give him that degree of knowledge which he coveted, he became the disciple of Carlo Maratti, being confident that under him he should learn that excellent taste of design, and that freedom of hand, which Carlo knew how to communicate to all his disciples. And indeed, by his industrious application for some time in that celebrated school, his improvement answered his expectation; and he not only rendered himself superior to many of his companions who were less studious, but he equalled those who were accounted the best.

Maratti, having observed the great progress of his pupil, determined to point out to him the most certain method for his attaining to the perfection of his art; and, for that purpose, directed him to copy the most curious paintings of the best artists; and then comparing every copy with its original, he judiciously pointed out the most beautiful parts of each admirable original performance, in respect to the drawing, design, grace, attitude, or expression, to form the taste of his disciple and establish his judgment.

From



From so singular and so excellent a method of instruction, Passeri learned to compose subjects for himself, with elegance and dignity; his works were beheld with pleasure, and received with universal applause. His style of composition was grand, his colouring like that of his master Maratti, his invention was fruitful, and his expression natural and agreeable. He was very desirous to try his ability in portrait-painting, and made the experiment by the portrait of his father; which succeeded even beyond his most flattering hopes, and afforded great satisfaction to the principal Nobility at Rome. That, and some other of his compositions, extended his reputation so far, that he had abundance of employment in his native city, and from different parts of Italy, by commissions; so that most of the churches and palaces at Rome were decorated with his paintings.

He lived in such general esteem, that his house was frequented by persons of the first rank for taste and literature, not only for the entertainment they might derive from his paintings, but also from his conversation, that was polite, ingenious, and edifying. Towards the latter part of his life, he was subject to a violent head-ache, which entirely disqualified him for business; and at last he was oppressed with the gout, asthma, and a complication of disorders, which deprived the world of one of its greatest ornaments.

#### BARTOLOMEO PASSEROTTI.

*Painted Portrait and History.*

DIED 1595.

He was born at Bologna, and at first was a disciple of Jacopo Barozzi, called Vignola, with whom he travelled to Rome, and improved his taste of design by studying the antiques; but he afterwards became the disciple of Taddeo Zuccheri, and never quitted that master, till he was qualified to appear with credit in his profession.

He composed historical subjects readily, and in a good style, particularly designs taken from sacred history, of which he painted many for the chapels of Bologna; yet his manner was rather too expeditious, which frequently caused him not sufficiently to attend to truth and nature, and often to depart from both. But he devoted himself principally to portrait-painting, in which he became remarkably eminent; and was highly commended for the bold relief of his figures, for the life and spirit which he always gave them, and for the gracefulness of their attitudes.

He founded a school of painting at Bologna, which produced a number of great masters, among whom were Vannius and Agostino Caracci.

#### TIBURZIO PASSEROTTI.

*Painted History.*

He was the son and disciple of Bartolomeo, born at Bologna, in 1575, and painted in the style and manner of his father, being also very much admired for his compositions.

But he likewise was full as remarkable for his curious collection of rare and scarce books, medals, gems, cameo's, and uncommon natural productions, as he was for his merit in the art of painting.

### VENTURA PASSEROTTI.

#### *Painted Portraits and History.*

He was born at Bologna, in 1586, the youngest son of Bartolomeo, from whom he learned the principles of design and colouring; but for his best improvement he was indebted to his elder brother Tiburzio.

His greatest delight consisted in drawing, with a pen or a crayon any subjects which occurred to his imagination; in which he studied to express the proportions of the naked, and the swell of the muscles, in the strong, or (as it is termed by artists) the terrible style of Michael Angelo Buonaroti, which he always admired, and endeavoured to imitate. But for the most part he painted portraits, with a very natural tone of colouring, and with as great a degree of resemblance and relief as any of his contemporaries.

### PASSIGNANO. Vid. CRESTI.

### LORENZO PASSINELLI.

#### *Painted History.*

\* DIED 1700, AGED 71.

He was born at Bologna, in 1629, and received his earliest instructions in painting from Simon Contarini, under whom his improvement was so great, that he distinguished himself by correctness of design; but having visited Venice, and thoroughly considered the majestic and profound style of Paolo Veronese, he changed his first manner, which he had practised with great success at the Court of Savoy, and studied to emulate the more noble manner of the Venetian master.

At his return to his own country, he was eagerly employed by all the Nobility, and the principal ecclesiastics at Bologna; for he painted historical subjects in a small as well as in a large size, from sacred as well as profane writers; and his works were universally admired.

In the Palazzo Ranuzzi at Bologna, there is an excellent painting by Passinelli, representing the Roman Charity; and in the Palazzo Zambeccari, in the same city, is a grand design of the Martyrdom of St. Ursula and her Companions, which is extremely well composed, and very lovely in the colouring; the heads are beautiful, and they have a great deal of expression.

### PASQUA-

\* The Chronological Tables of the famous Painters, published by Mr. Harms, at Brunswick, are in a multitude of articles extremely incorrect: but with regard to this painter the error is unpardonable; for he says Passinelli was born in 1629, and that he died in 1648, when he could have been only 19 years of age: whereas all writers agree, that he lived to a great age; and, by the most authentic account, he died in 1700, aged 71, which makes a difference of fifty-two years,



## PASQUALINO.

*Painted Conversations and Capriccio's.*

DIED 1700, AGED 59.

The real name of this painter was Pasquale Rossi Vicentino; he was born in 1641, and, by the power of his own genius, became a painter of great eminence. His ability and knowledge in the art was derived solely from studying and colouring the finest productions of the Roman and Venetian schools; his compositions are not unlike those of Titian, full of life, spirited, and well designed; and his pictures have considerable grace, with a manner of finishing that was exceeding delicate.

## P A T E L.

*Painted Landscape.*

He was born in France; but neither his age, nor the master under whom he studied, are ascertained by any of the authors that I have consulted. However, his works are universally known, and very deservedly admired. In his own country he is called the French Claude, for he seems to have taken Claude Lorraine for his model, and in many respects he has imitated that admirable master with great success.

The forms of his trees are elegant and loose; his scenery is rich, and his buildings and other ornaments are designed in a very pleasing taste. His skies are judiciously adapted, having always a very remarkable warmth; and although it cannot truly be said, that he equalled his model, yet it is no small degree of honour even to imitate him happily. The breaking of his ground shews skill and judgment; his distances are finely observed; and the antique buildings, vases, monuments, and ruinous aqueducts, introduced in his compositions, give his pictures abundance of richness and elegant variety. His works sufficiently shew that he studied nature with nice observation, and his choice was always agreeable. In one respect he was superior to Claude, for his figures are usually designed in a delicate taste, and drawn with correctness. His touch is light and firm, his colouring generally clear and natural, and his sites are exceedingly pleasing.

## JOACHIM PATENIER.

*Painted Landscapes and Battles.*

He was born at Dinant, about the year 1487, but learned the art of painting at Antwerp, and was received as a member of the academy of painters in that city in 1515. His principal subjects were landscapes, which he painted in an excellent style, with charming distances, and figures exquisitely touched and designed. There appeared a peculiar neatness in the leafing of his trees, and the trunks and branches of them had all the freedom of nature. His works, even in his life-time, were held in such high esteem, that they were industriously sought for, and eagerly purchased at great prices.

It was much lamented, that notwithstanding his merit in his profession, and the encouragement he received, he should consume the largest portion of his time in taverns, and other kinds of dissipation; by which he not only impoverished himself, but also deprived the world of so many valuable productions as he might have finished. But it was his invariable custom, never to take up the pencil, till want compelled him to use it.

He painted battles with extraordinary spirit; his compositions in that style were filled with a number of figures, and each of them was well designed, and finished with the utmost exactness. Sandrart mentions an admirable battle-piece of Patenier's painting, in the possession of Melchior Wyntgis at Middleburgh. When Albert Durer was at Antwerp, the works of this artist afforded him so much satisfaction, as he saw an uncommon degree of merit in his performances, that he painted his portrait, in order to preserve the memory of so eminent a master.

JOHN BAPTIST PATER, generally called PATERRE.

*Painted Landscapes and Conversations.*

DIED 1736, AGED 41.

He was born at Valenciennes, in 1695, and was the disciple of Anthony Watteau, under whose direction he was placed when he was very young. He had a good taste of colouring; and when he painted views of particular buildings, or real scenes after nature, they were executed in a pleasing and masterly manner. Yet he too much neglected the study of nature, and the correctness of design; consulting his immediate advantage, more than the establishment of his reputation: which manner of thinking and acting has proved in the highest degree pernicious to many ingenious artists, whose talents might perhaps have raised them to the top of their profession, if they had observed a different conduct.

He never arrived at the merit of his master, though he imitated his style; but there is somewhat of spirit in his compositions, that renders them pleasing.

P A U D I T S.

*Painted Portrait and History.*

This artist is mentioned by Sandrart as a painter of great merit, but there is no account of the time in which he flourished. He was born in the Lower Saxony, and became a disciple of Rembrandt, where he so much distinguished himself, as to be ranked among the best performers in that school. On his quitting Rembrandt, he was for some time employed by the Bishop of Freisingen; he painted several historical designs, as well as portraits for that Prince; and spent some years in the service of the Duke of Bavaria, where his works were held in great estimation.

While he resided at that Court, one Roster, a painter, lived at Nuremberg; who seems to have been envious of the reputation of Paudits, and proposed to paint a picture on any



subject, in competition with him. Those artists appear to have painted in a different style: Roster was most considerable for his high finishing; the other, for force and freedom of pencil, in the manner of his master Rembrandt.

The subject agreed on by both was, a wolf tearing a lamb. Paudits shewed in his work a great superiority in the design, and also more truth, force, and expression; which secured to him the approbation of the best judges: but the neatness with which the wool of one animal, and the hairs of the other, were finished, with a competent transparency of colour, so far prevailed with the majority of those who accounted themselves connoisseurs, that the preference was given to the picture painted by Roster. And such injudicious determinations must ever be expected, when works which are the product of genius and judgment happen to be submitted to the censure of those who want both; because such persons are only guided in their opinions by caprice, fancy, or whim, and most frequently by an overweening conceit of their own taste and discernment.

A declaration so unexpected by Paudits, depressed and preyed upon his spirits, and affected his mind with such extreme violence, that he died in a few days after, universally pitied and regretted.

#### HORATIUS PAULYN.

##### *Painted History and Conversations.*

This painter is supposed to have been born about the year 1643, and he resided at Amsterdam; but the master under whom he studied the art of painting is not known.

He had a very lively imagination, he composed readily, and designed well; but his greatest excellence consisted in his colouring; for his pencil was so exceedingly neat, and the tone of his colouring so sweet and delicate, that it was capable of deluding any lover of the art to admire what morality and modesty must compel him to detest. Too frequently he prostituted his art, to represent subjects that were indecent and obscene, which lessened him considerably in the public esteem.

One of the small pictures of Paulyn, excellently finished, was valued at an hundred pounds; though probably that exorbitant price was fixed on it, rather on account of its immodesty, than for any intrinsic merit in the performance.

#### ISAAC PAULYN.

##### *Painted Portraits.*

He was the disciple of Abraham Vanden Tempel; and after he had perfected his studies with that master, he went to England, where he resided for several years, and found sufficient encouragement and employment. But, in the year 1682, he retired from that kingdom, and settled at the Hague, where he painted the portraits of the principal persons in that city with very great approbation.

## PELLEGRINO DA MODENA.

*Painted History.*

DIED 1538.

He was born at Modena, where he learned the art of painting, and in his own country was considered as an ingenious artist; but, having heard many accounts of the astonishing genius and performances of Raphael, he left his native city, and travelled to Rome, where he was so fortunate as to become the disciple of that inimitable master.

At that time there was a great number of young persons at Rome, who diligently studied design; who had a generous emulation to excel each other, and endeavoured, by intense application to that particular branch, to recommend themselves to the countenance and favour of Raphael. Amongst those, Pellegrino distinguished himself in a superior degree, being so industrious, that he not only excelled in design, but also painted in fresco and in oil, in a very masterly manner. Raphael soon observed the abilities of his pupil; and when Pope Leo X. employed him to adorn the apartments of his palace, he appointed Pellegrino as one of his assistants, in the execution of his designs; and the disciple afforded such proofs of his merit in that palace, that his master employed him in many other grand compositions.

Afterwards he finished several of his own original designs, in the churches at Rome, and particularly in the churches of St. Eustachius and St. James. But his most capital work, was the history of the life of the latter, which he painted in fresco, in a chapel belonging to the church of that Apostle. In that composition it was observed, that he gave his figures graceful airs and attitudes, in imitation of the style and taste of Raphael; and that work established his reputation. On the death of his master he returned to Modena, where he finished several fine designs, among which, two are particularly noticed, that were painted in oil, the Baptism of Christ by St. John, and the story of Cosmus and Damian.

The world was deprived of this celebrated painter by an unforeseen and unhappy accident. He had a son who happened to quarrel with one of his companions, and the contest ended in the death of his antagonist. The fatal intelligence was expeditiously conveyed to Pellegrino, who ran out of his house to prevent his son, if possible, from falling into the hands of justice; but he had not advanced far in the street, till unfortunately he was encountered by the parents of the youth who had been killed, and who were in quest of the murderer; and as the son of Pellegrino had escaped out of their power, they vented their fury on himself, and left him dead on the spot, to the general grief of all his fellow-citizens, as well as all the admirers of painting.

## PELLEGRINO TIBALDI, DA BOLOGNA.

*Painted History.*

DIED 1592, AGED 70.

He was born at Bologna, in 1522, and (as some authors testify) was a disciple of Daniel Ricciarelli da Volterra, a painter of the first rank, with whom he proved himself

Q q q 2

possessed



possessed of an extraordinary genius; but Vasari says, that having in his youth studied design, after the paintings which were in the refectory of St. Michael in Bosco at Bologna, and likewise the works of some other eminent artists in that city, he went to Rome in the year 1547, where he industriously pursued his studies for three years, and was highly commended for the force of his colouring, and the beauty of his design.

The merit apparent in his compositions, procured him the favour of Cardinal Poggio, who employed him to embellish the palace which he built at Rome; where Pellegrino finished several elegant designs, in a beautiful and graceful style. By order of the same prelate, he painted one of the chapels at Loretto, which he executed equally to his own honour and to that of his patron. The subjects he designed in that chapel, were the Nativity, the Presentation of Christ in the Temple, the Transfiguration, St. John preaching in the Wilderness, and a Decollation of St. John; those, and some other subjects, he painted on stucco, in an excellent taste and manner, so as to obtain universal approbation; and he also painted many grand compositions at Ancona.

Yet, notwithstanding his excellence in the art of painting, after his having laboured for several years with great honour in that profession, he discontinued it to practise architecture, military and civil, in both of which he was extremely well skilled; either finding it less laborious than painting, or at least a more ready means of becoming opulent. The fortifying of Ancona and Ravenna, and building the palace of Cardinal Borromeo at Pavia, found him sufficient employment; and he shewed the elegance of his taste, as much in architecture, as he had formerly done in his works of the pencil.

At Ancona there is an Exchange built from a design of Tibaldi, which is adorned with paintings by his own hand, and decorated with statues carved also by himself.

#### PELLEGRINO DA SAN DANIELLO.

##### *Painted History.*

He was born at San Daniello, a castle about ten miles distance from Udino, and became the disciple of Giovanni Bellini. That master perceived such a promising genius in his pupil, as seemed to afford a probability of his arriving at great perfection in his profession, as it afterwards happened: and on that account he gave him an appellation of distinction, by changing his real name, which was Martin; and instead of calling him Martin of Udino, he called him Pellegrino da San Daniello, by which only he is now known.

At Udino he painted many fine compositions, and particularly a design which he executed in oil, in the chapel of St. Gioseffo, which was excellently coloured. The subject represented Joseph in an amiable attitude, and a meditating posture; the child Jesus was near him, and St. John appeared in the habit of a shepherd, looking with a fixed and expressive attention on the infant Saviour.

That performance was exceedingly admired; and from the abundant merit that appeared in every part of it, and it being equal to the best works of Bellini, it was concluded by some connoisseurs of that time, that Pellegrino had painted it in concurrence with Bellini. But the style and handling of his other works, effectually proved that no

pencil but his own had been employed in that celebrated picture. He also painted at Udino, a noble design of Judith, with the head of Holophernes, and an altar-piece for the church of Santa Maria, in which the head of the Virgin, and the heads of the other figures, had an air that was remarkably graceful.

The Duke of Ferrara held him in the highest esteem, not only for his merit in his profession, but for his many other accomplishments; and while Pellegrino continued at the Court of that Prince, he was loaded with favours, and received a multitude of valuable presents. He had a great genius, with a ready and fertile invention, and in many respects was superior to his master Bellini. He painted in fresco and in oil, with an equal degree of merit; his taste of design was grand, the airs of his heads were often graceful, and his colouring was very agreeable.

#### ANTONIO PELLEGRINI, of PADUA.

##### *Painted History.*

DIED 1741, AGED 67.

He was born at Padua, in 1674, and was instructed by a painter in that city, whose name was \* Genga, an artist not very capable of affording him any profitable knowledge of the art; however, having acquired, even under that incompetent director, some notion of design and colouring, he went to Venice, to perfect himself farther in the true principles of his profession.

At Venice he had the good fortune to obtain the favour of Paolo Pagani, a very eminent Milanese painter, who had recommended himself to the particular esteem of those of the first rank in that city, by the agreeableness of his manners, as well as by his extraordinary skill in the art of painting. By the instructions which Pellegrini received from that master, his improvement was considerable; and by the interest of Pagani, he was made known to several noble families, by whom he was employed, and particularly by Angelo Cornaro. With that nobleman he cultivated a strict friendship, and executed several designs in fresco for him, which procured him applause, and occasioned his being engaged by others for the same kinds of works, and also for paintings in oil.

By his performances at Venice, he so thoroughly established his reputation, that he met with a favourable reception in every Court of Europe, which he afterwards visited. By the Duke of Manchester he was prevailed on to go with him to London, where he painted a stair-case for that nobleman; and for others of the English Nobility he painted different works in their salons and grand apartments; but particularly for the Earl of Burlington, and Sir Andrew Fontaine. While he resided in England, he finished a great number of historical designs, of a middling size, which are frequently to be seen; but his pictures.

\* The author of the Museum Florentinum affirms, that Pellegrini was instructed by Genga; but in the anecdotes of painting, it is said he was the disciple of Sebastian Ricci.



pictures bear no great price in these kingdoms, though they shew a ready pencil, a very free touch, and sometimes a good taste of design, because the colouring is generally cold; and one peculiar tint so predominates through all his works, that they want force, and are immediately, even at the first sight, distinguishable from the paintings of other masters. In the year 1719 he was invited to the Court of France; and was afterwards engaged by the Elector Palatine, and the Elector of Bavaria; till having at those Courts added to his reputation, he returned to Venice, where he followed his profession with credit and honour.

In the church of Capuchins, di Castello, at Venice, one of the cieling is painted by Pellegrini. The design represents the Israelites gathering Manna in the desert; the composition is good, and it is well handled; but the colouring is weak and feeble, and, by the effect, scarce appears to be any thing more than a sketch. And in a church dedicated to Moses in the same city, there is a painting by this master, of which the subject is, the Brazen Serpent erected by Moses in the Wilderness. That is an excellent and grand composition, and is executed in a broad and beautiful manner. It is well designed, and the landscape part is particularly fine; yet the masses of light in this, as in the other works of Pellegrini, are so weakly opposed by proper shadows, that the whole produces no strong effect, but appears flat and feeble.

GIOVANNI FRANCESCO PENNI, called IL FATTORE.

*Painted History, Portrait, and Landscape.*

DIED 1528, AGED 40.

He was born at Florence, in 1488, and, while he was very young, became the disciple of Raphael, who soon observed the promptness of his genius, the integrity and other good qualities of his heart, and also his passionate fondness for the art of painting; and those qualifications recommended him so strongly to the affection of his master, that he not only took all possible care of his instruction, but also intrusted his domestic concerns entirely to his prudent management; from whence he got the name of Il Fattore (or the Steward), which he retained ever after.

His manner of designing was an imitation of Raphael, which he never altered; and, in his finishing and colouring, his master was his only model. The first work in which he was employed by Raphael, was in the Pope's palace at Rome, where Giovanni da Udino, Pierino del Vaga, and other admirable artists, were associated with him. There he exerted his great talents, there he displayed that excellence of taste, which he had imbibed from his inimitable director, and shewed such grace and execution as were worthy of that school in which he was formed.

The genius of Penni was universal; but his greatest pleasure was in painting landscapes and buildings. He was an excellent designer, and coloured extremely well in oil, distemper, and fresco. He painted portraits in an exquisite style, and had such happy  
natural

natural talents, as enabled him with ease to discover all that was curious or desirable in the art he professed. By being possessed of such superior powers, he proved a very useful assistant to Raphael, and painted a great part of the cartons for the tapestries of the Pope's chapel, and the consistory; so that his master conceived a degree of affection for him, far surpassing what he felt for any other of his disciples; and, at his death, left him heir to his fortune, in partnership with Julio Romano.

After the death of his master, he painted many pictures at Rome, of his own design, and particularly in the palace of Chigi, with such resemblance of the style, pencil, colouring, and grace of Raphael, that they might not undeservedly have been imputed to that illustrious painter.

Penni, in conjunction with Julio and Pierino del Vaga, finished the celebrated designs of the battles of Constantine, and several others which had been left imperfect by Raphael. But having some dispute about a copy of the Transfiguration, which the Pope intended for the King of France, they separated. Julio engaged himself with the Marquis of Mantua; and Penni went to Naples, to enter into the service of the Marquis del Vasto; but the air of that country disagreeing with his constitution, he died very soon after his arrival in that city.

#### L U C A P E N N I.

##### *Painted History.*

He was born at Florence, and was the brother of Giovanni Francesco Penni. As he had a close connexion with Pierino del Vaga, who had married his sister, he worked with that master for some years at Genoa, Lucca, and other cities of Italy, with great credit. Afterwards he went to England, and was employed by King Henry VIII. for whom he painted several designs; and was also engaged by some of the merchants of London; but at last he almost entirely quitted the pencil, devoting all his time and application to engraving.

#### S A N T A P E R A N D A.

##### *Painted History.*

DIED 1538, AGED 72.

He was born at Venice, in 1466, and in that city learned the principles of the art of painting; but he went to Rome, and continued there for some years, studying and designing the antique statues, and the best paintings of the modern masters. By that method of practice, having perfected his taste of design, he returned to Venice; and being then better qualified to observe the wonderful effect of the works of Titian, Tintoretto, and Paolo Veronese, he carefully studied their style of colouring, and gradually became as accomplished in that branch of the art, as he had before rendered himself considerable in design.

He



He finished some noble compositions in the palace of the Doge; and for the Princes of Mirandola and Modena painted many fine designs, which were generally admired. He handled his pictures with abundance of care and delicacy; and yet, by a judicious manner of managing his tints, he gave them a great deal of force and good relief.

#### FRANCIS PERRIER.

*Painted History and Landscape.*

DIED 1650, AGED 60.

He was born at Mascon, in Burgundy, in 1590, and had a good genius for painting. Having quitted his own country to improve his knowledge in the art, he travelled through most parts of Italy, and at last arrived at Rome; where he examined the works of the ablest artists, and fixed on Lanfranc as his model for imitation; the paintings of that master seeming to please his imagination and judgment, preferably to all others.

During his continuance at Rome, he acquired a good taste, an easy manner of designing, and tolerable correctness; but he had very little knowledge of perspective; his colouring is always too black, and the airs of his heads want grace and elegance. However, he etched, after his own drawings, an hundred of the most celebrated antiques, and some of the works of Raphael, with a great deal of spirit, though in some parts not quite as correctly as could be wished.

#### PIETRO PERUGINO.

*Painted History.*

DIED 1524, AGED 78.

This master was born at Perugia, in 1446, where his parents lived in very low circumstances; and they placed him with a painter, who, though no great proficient in the art, had discretion enough to animate his pupil with an eager desire to obtain knowledge. Pietro applied himself, with singular patience and industry, to practise what appeared conducive to his advantage; he spent not only all the day, but the greatest part of the night, in study, and at the same time struggled with severe hardships; being obliged for several months to have no other bed to lie on than a large chest. Yet his laborious perseverance in drawing and designing, qualified him to improve more readily under a superior master.

At that period of time the finer arts were cultivated, and flourished eminently at Florence; which induced Perugino to seek for instruction in that city, and he placed himself as a disciple with Andrea Verocchio. Under that famous artist his proficiency was remarkably great; and in a short time he was enabled to appear with credit in his profession. The first work that raised his reputation, was a picture of St. Jerom looking  
with

with a steadfast attention on a Crucifix. The figure of the Saint appeared so mortified, so emaciated, and yet so natural, as he had designed it after a living model, that the work was applauded in the highest terms; and in a few years his fame was so spread abroad, that his paintings were not only dispersed through all Italy, but sent also to Spain, France, and other countries of Europe.

He was employed to paint a grand altar-piece for the monastery of St. Clara at Florence, of which the subject was a dead Christ; and he introduced a number of figures in the design. The colouring was truly beautiful, the heads of the aged persons had a graceful turn, and the air of the Virgin was eminently distinguished, as well by the dignity of character, as the peculiar expression of sorrow. He also introduced a landscape in one part of the design, which (making a reasonable allowance for that early age of painting) was at that time accounted admirable; and the whole composition was esteemed, by the best artists and judges, to be uncommonly excellent. A Florentine merchant offered treble the sum that had been paid for it; but the proposal was rejected, because Perugino declared that he was incapable of finishing another so well.

Vafari recites an incident in the life of this master, which, as I find it mentioned by most of the subsequent writers on this subject, cannot well be omitted. The Monks of a monastery at Florence had engaged Perugino to paint, in fresco, a piece of sacred history in their chapel; and the Prior, who had agreed to supply the ultra-marine for the work, being of a suspicious disposition, always attended while it was used, lest some of it should be embezzled by the artist.

When Perugino perceived that the Prior's constant inspection of the work was only occasioned by his distrusting the honesty of those employed by him, he took care to place a pot of water near him, in which he often dipped his pencil, after he had loaded it with ultra-marine; and the colour, by its weight, instantly was precipitated to the bottom. The Prior, observing the rapid consumption of his rich colour, passionately expressed his astonishment; but Perugino desired him, neither to torment his own mind, nor indulge a dishonourable opinion of artists, who generally acted upon principles of honour; and then, pouring off the water gently, he restored to him the ultra-marine which had subsided; only reminding the Prior, that, notwithstanding all his suspicious sagacity, he might be imposed on, if the artists he employed were less actuated by motives of honour, than by the fear of detection.

Sixtus IV. engaged him to paint several designs in his chapel, by which he gained great reputation; but, at his return to Florence, where Mich. Angel. Buonaroti was at that time in the highest esteem, he quarrelled with that great man, from an avaricious disposition, and was so severely satirized by the poets of that city, that he was constrained to quit Florence, and retire to his native city Perugia.

This master had acquired from Verocchio, the habit of designing his heads with a graceful air, and particularly those of his female figures. His pencil is light, and he finished his pictures highly; but his manner was dry and stiff, and his outline very often



had great incorrectness. His highest honour consisted in his having been the instructor of the inimitable Raphael Sanzio, who, with his father Giovanni Sanzio, assisted Perugino in a great number of his works.

He was not more memorable for his paintings, than he was infamous for his atheistical and avaricious principles; and having accustomed himself, after he grew extremely rich, to carry always along with him a box, in which he preserved a quantity of gold, the prospect of such a treasure induced a villain to rob him of it; and although, by the activity of his friends, the greatest part of it was recovered, yet the vexation he endured, was thought to have been the principal cause of his death.

The most capital work of Perugino, in oil colour, is in the church of St. Peter at Perugia. It is an altar-piece, of which the subject is, the Ascension of Christ, with the disciples in different attitudes, directing their eyes up to Heaven after their Lord. The design is excellent, and the whole is well executed. And in a chapel belonging to the church of St. Giovanni in Monte, there is a picture of the Virgin attended by several Saints, which is esteemed one of the best performances of Perugino. In many respects it has abundance of merit; but it must be confessed that the composition is very indifferent.

PETRUCCIO PERUGINO. Vid. MONTANINI.

BALDASSARE PERUZZI.

*Painted History and Perspective Architecture.*

DIED 1536, AGED 55.

This painter is said to have been born at Siena; but a most authentic\* writer on this subject asserts, that Antonio Peruzzi, the father of this artist, was a rich citizen of Florence, who, to avoid the miseries of a civil war, retired from that city to Volterra, where Baldassare was born, in 1481; and in a few years after he went to settle at Siena, where he continued during the remainder of his life, which afforded sufficient cause to conjecture that his children were born there, and not at Volterra.

Baldassare, who early shewed a lively genius to painting, learned design from an eminent goldsmith of Siena, and pursued his studies by the instruction of those who were accounted most ingenious in the profession of painting; till having gained a competent degree of knowledge, he applied himself, with incredible diligence, to practise after the works of the most celebrated masters, and imitated them with so much exactness and truth, as seemed wonderful to the most able connoisseurs of that time. From Siena he went to Rome, where he was employed by Pope Alexander VI. and in the palace of that Pontif, as also in several chapels and convents, he painted many grand designs in fresco, which were commended for their grace and elegance of style. His genius inclined him particularly

\* Vasari.

particularly to paint perspective and architecture; and as he understood the essential principles of the chiaro-scuro in a degree far superior to any of his contemporaries, he managed it in such a manner, that he produced surprising effects. His usual subjects were views of streets, palaces, corridors, portico's, and the insides of magnificent apartments, in which he represented every cornice, frize, bas-relief, or suitable ornament; and, by a judicious distribution of his lights and shadows, gave them a roundness and projection, as natural, and as striking, as if they were real.

It is not possible to give a nobler testimony of the powerful effect of this master's painting, than to say, it surprised and pleased even Titian; for, when that famous artist viewed some of the perspective works of Peruzzi, he was so deceived, that no arguments could persuade him to believe that any of the objects he saw were produced by the pencil, till he at last changed his point of view, and then he expressed a much greater degree of astonishment, at the beauty and artifice of the performance, and at the exquisite deception it created. He excelled in painting scenes for theatres, in which subjects he introduced, with extraordinary taste and judgment, all those decorations peculiar to the stage, and he is accounted the first who practised that style of painting.

He studied architecture, and became very eminent in it; having received some instructions from Bramante, the friend of Raphael. He wrote a treatise on the antiquities of Rome, and a commentary on Vitruvius; but unhappily he died before they were published, being poisoned by some persons who were envious of his reputation and of his talents.

#### P E S E L L O P E S E L L I.

*Painted History and Animals.*

DIED 1517, AGED 77.

He was born at Florence, about the year 1440, and became a disciple of Andrea del Castagno, whose style and manner he always imitated. He was particularly fond of painting animals, studying every species after nature with singular care; and in order to have those objects ready on any occasion, to paint them after the life with greater exactness, he constantly preserved a variety of animals under his own roof, to serve him as models, and represented them with a spirit, life, truth, and nature, far superior to any of the artists of his time.

Till he was thirty years of age he continued with Castagno, and by that time he was considered as a very eminent master. He painted historical subjects as well as animals; he worked in fresco as well as in oil; and finished several fine designs in the chapels and palaces at Florence, which were beheld with approbation. But he obtained uncommon applause for one composition, which was, the Wise Men offering to Christ, gold, and frankincense, and myrrh. His merit in his profession procured him esteem, and he was beloved by all his fellow-citizens, for his amiable temper and disposition.



## GERRARD PETERS.

*Painted Conversations, Landscapes, and Portraits in small.*

He was born at Amsterdam, about the year 1580, and at first studied the art of painting under Jacques Lenards, who painted on glass; but afterwards he was instructed by Cornelius Van Haerlem, being the first, and also the best disciple of that master.

No artist in the Netherlands was equal to him for designing the naked, or for giving his figures a certain air of elegance. He spent some years at Rome; and when he found himself sufficiently improved, he returned to his native city, where he had constant employment, for conversations, landscapes, and portraits in a small size, which he finished highly, and with extraordinary truth and nature. Govaerts, who proved an excellent landscape-painter, was the disciple of this master.

## BONAVENTURE PETERS.

*Painted Sea-pieces, and particularly Storms.*

DIED 1652, AGED 38.

He was born at Antwerp, in 1614, and became one of the most eminent painters in the Low Countries. The subjects he delighted to represent, were storms at sea; in which he described, in a lively, natural, and pathetic manner, every circumstance that could fill the imagination with pity and terror. The raging of the waves, the impending tempest, the vessels foundering, or dashed in pieces against rocks, the mariners perishing in the deep, or seeming to dread a more lingering death on a desert shore, are expressed by his pencil with the utmost truth, nature, and probability. But, although his general subjects were of that kind, yet he painted calms with an equal degree of merit, and likewise prospects of towns and castles adjoining to the sea.

His pencil is light; his touch neat, and full of spirit; his colouring exceedingly transparent; and his water, whether he describes it agitated or still, has an abundance of truth and delicacy. His pictures, however, are not equally good, nor equally valuable; for in some the figures are extremely well designed, and exquisitely finished; and in others, the colouring of the whole is rather too light, and the draperies of the figures are sometimes interspersed with tints which do not harmonize with others. But his best works have extraordinary merit, and must always be very estimable.

## JOHN PETERS.

*Painted Sea-Pieces and Sea-Shores.*

This painter was brother to Bonaventure Peters, and born at Antwerp, in 1625. He painted the same subjects for which his brother was so deservedly famous; and many of the

the works of John pass for the works of Bonaventure, being as finely touched, as well coloured, as transparent, and adorned with excellent figures.

He frequently painted sea-fights, which were much admired for the goodness of the design, as well as for the clearness of the colouring; and he also painted views of villages, towns, and fortified cities on the banks of rivers, which he designed after nature, generally making an agreeable choice, and finishing them with remarkable neatness.

#### FRANCIS LUCASZ PETERS.

*Painted Landscape.*

DIED 1654, AGED 48.

He was born at Mechlin, in 1606, and received his first instruction from his father; but afterwards he was placed as a disciple with Gerard Segers.

His genius inclined him principally to paint landscapes with small figures, which he executed with great correctness, and touched with exceeding delicacy. The beauty and merit of his paintings recommended him to the favour of the Arch-Duke Leopold, who retained him in his service for many years, and always held him in the highest esteem; and as that Prince engrossed the greatest part of his time and his labours, the pictures of this artist are very scarce, and are rarely to be purchased.

#### JOHN PETITOT the Old.

*Painted Portraits in Enamel.*

DIED 1691, AGED 84.

This memorable artist was born at Geneva, in 1607; and having a peculiar genius to miniature-painting, he studied the art of enameling with inexpressible application, and at last arrived at such a degree of perfection, that he may justly be accounted almost inimitable. There is not only a neatness of handling in all his works, but a grace and expression which can never be sufficiently admired, and perhaps will never be excelled. Many of his portraits have been accounted equal to Vandyck; and it was thought that Petitot was particularly directed by that admirable master, in those portraits which he painted after the originals of Vandyck; because it is observed that the best performances of Petitot are those which are after that master. He was wonderfully patient in finishing his works, and had the judgment and skill to conceal the labour which the management of his colours peculiarly required.

It is asserted by an ingenious French writer, that Petitot, and Bordier his assistant, derived the curious part of their knowledge of the most beautiful and durable colours proper for enamel, from Sir Theodore Mayerne, at London. That great physician was uncommonly skilled in chemistry, and generously communicated the secrets he had discovered to those painters, who improved themselves by continual experiments of their own, till at last they brought their colours to the utmost perfection.



Petitot was, by the recommendation of Sir Theodore, made known to King Charles I. and had the honour to paint the portraits of that Monarch, and the whole Royal Family. He continued in England till Charles was brought to the scaffold, and in the year 1649 returned to Paris, where he was highly favoured by Lewis XIV. and by his admirable works acquired an ample fortune. But on account of the revocation of the edict of Nantes, he with great difficulty, and not without some persecution from the Bishop of Meaux, obtained permission to retire to Geneva, having declared himself a Protestant; and after a few years residence in that city, he settled at Veray, in the canton of Berne, where he spent the remainder of his days in ease and affluence, as also in universal esteem.

The usual price he received for a portrait was thirty pistoles; and for several years before his death, his price was increased to forty. However, he only painted the heads and hands of his figures; for the hair, the grounds, and the draperies, were executed by Bordier, who was brother-in-law to Petitot. And it may appear somewhat extraordinary, that they associated and laboured together for fifty years, and in that great length of time they never had the smallest contest or misunderstanding.

The colouring of Petitot is extremely soft and lively, and it is so artfully managed, that it can never change; which circumstance must always give his works a superior value. He generally painted on plates of gold or silver, and very rarely on copper. He had a son,

—— PETITOT, called the Young,

to whom he communicated all his knowledge, which he had obtained by many years of experience; and that son, by copying the works of his father, and on all occasions using them as his models, soon gained a considerable reputation. He settled afterwards in London, where he followed his profession with the utmost success and credit; and several of the portraits which were painted by him, are now shewn as the work of the Old Petitot, although to a judicious eye they appear far inferior.

PETER PEUTEMAN.

*Painted Still Life.*

DIED 1692, AGED 42.

He was born at Rotterdam, in 1650, and was a good painter of inanimate objects; but the most memorable particular relative to this artist, was that incident which occasioned his death.

He was requested to paint an emblematical picture of mortality, representing human skulls and bones, surrounded with rich gems and musical instruments, to express the vanity of this world's pleasures, amusements, or possessions; and that he might imitate nature with the greater exactness, he went into an anatomy-room, where several skeletons hung by wires from the ceiling, and bones, skulls, &c. lay scattered about, and immediately prepared to make his designs.

While

While he was thus employed, either by fatigue, or by intense study, insensibly he fell asleep, but was suddenly roused by a shock of an earthquake which happened at that instant, on the 18th of September, 1692. The moment he awoke, he observed the skeletons move about as they were shaken in different directions, and the loose skulls roll from one side of the room to the other; and being totally ignorant of the cause, he was struck with such a horror, that he threw himself down stairs, and tumbled into the street, half dead. His friends took all possible pains to efface the impression made on his mind by that unlucky event, and acquainted him with the real cause of the agitation of the skeletons; yet the transaction still affected his spirits in so violent a manner, that it brought on a disorder which in a very short time ended his days.

His general subjects were either allegorical or emblematical allusions to the shortness and misery of human life.

#### CHRISTOPHER PIERSON.

*Painted History, Portraits, and Implements for Hunting.*

DIED 1714, AGED 83.

He was born at the Hague, in 1631, and studied under Bartholomew Meyburg, with whom he travelled to Germany; and, in his return, happening to visit the Swedish camp, he was engaged by General Wrangel to paint his portrait, and the portraits of the principal officers of the army. Those performances were so much admired for the resemblance, the clearness of colouring, the relief, and neatness of penciling, that the General endeavoured to prevail on him to go to the Court of Sweden, where he was assured of being appointed principal painter; but he declined that honour, out of a desire to return to his own country.

For some years he employed himself in painting historical subjects and portraits, and found a constant demand for his works at Gouda, so as to acquire both reputation and riches; but having observed that the pictures of Leemens, which represented the utensils used in hunting, and other rural amusements, such as guns, nets, bird-calls, pouches, powder-horns, &c. were exceedingly admired, and brought good prices, he applied himself entirely to that manner of painting with such success, that he has never been equalled by any other master. Those subjects he usually painted on a white ground, and gave them so just a degree of light and shadow, that every object seemed to project from the canvass.

This master had constantly accustomed himself to study after nature, and in historical composition shewed a good taste; his colouring was agreeable and very natural, his pencil delicate, and he grouped his objects of still life with singular judgment. Undoubtedly those objects were but of a low rank, yet they had abundance of merit for their exact resemblance to nature, and for that striking effect produced by his masses of light and shadow.

It was observed, that the latter works of Pierison were much superior to those of his earlier time; and that he continued to paint even till the last year of a very long life:



nor, at so advanced an age, was there the smallest perceptible difference in the spirit of his works.

PIETRO, or PERINO DEL VAGA.

*Painted History and Grotesque.*

DIED 1547, AGED 37.

He was born at a village in Tuscany, near Florence, in 1500, of parents who were extremely poor; and his mother dying of the plague when he was only two months old, he was reared by the milk of a goat. His original name was Pietro Buonaccorsi; but being called Perino in his infancy, he was ever after distinguished by that appellation.

While he was yet very young he went to Florence, and happened to be noticed by one Andrea de Ceri; who being exceedingly pleased with the countenance and vivacity of Perino, which seemed to promise somewhat above his present condition, took him into his house, with a resolution to provide for him. Andrea was but an indifferent artist, being accustomed to paint little waxen figures, which he sold in his shop, from which circumstance he was nick-named De Ceri; but his house was frequented by a number of the young Florentine painters. And when Andrea observed by some attempts of Perino, that he had a genius superior to his years, he procured him some instructions from a youth named Ridolfo, a son of Domenico Ghirlandaio, who was remarkably expert at designing, till, by incessant practice, Perino not only far surpassed his instructor, but also excelled all the other young artists who used to frequent the house of Andrea. Then he began to study after the works of Michael Angelo Buonaroti, and desisted not from his ardent pursuit after knowledge in the art, till he arrived at a high degree of excellence.

At that time a painter of considerable repute, named Vaga, lived at Florence, who, being much pleased with the promising talents of Perino, took him along with him to Rome, giving him also the best directions for his improvement; and when the urgency of his affairs recalled him to Florence, he recommended Perino to all his acquaintance, and, with as much affection as if he had been his own son, requested them to countenance and favour him in his studies; from which incident he was ever after called Perino del Vaga. At Rome he was in the most necessitous circumstances, but his love to the art enabled him to contend with every difficulty, and every kind of distress; so that he prudently devoted one half of the week to work for the picture-merchants, in order to procure subsistence, while he spent the remainder in intense practice to improve himself in every branch of his profession.

He studied after the antique statues, he searched after the beautiful basso-relievos and ornaments among the ruins of the ancient palaces, temples, theatres, and baths; he studied perspective and anatomy, and particularly the insertion of the muscles, as well as the swell and depression of each, occasioned by the various motions and positions of the members of the human body; nor did he discontinue that practice till he surpassed all the young artists in the finest and most difficult parts of the art; and designed the naked  
with

with greater correctness and elegance than many of those who were accounted considerable masters.

Those accomplishments introduced him to the esteem of Julio Romano and Francesco Penni; and by their description of his merit he was made known to Raphael, who prized his talents exceedingly, and afterwards employed him along with Giovanni da Udino, to assist him in those grand works in which he was engaged. Perino was remarkably excellent in designing the decorations and elegant ornaments of architecture, and in that branch seems to have been without a competitor; for, after he had for some time executed the designs of Raphael, those of his own invention were full as highly applauded.

Although he at first had formed his taste from the works of Buonaroti, yet he always adhered to the style and manner of Raphael, which he preferred to the other. It cannot be said that he possessed the sublime manner of thinking which constantly appears in the compositions of Raphael; but he imitated Raphael's manner of designing, better than any of those who were taught in that celebrated school, and his colouring was beautiful. His decorations were invented with great ease and readiness; he gave them uncommon grace, boldness, and beauty, like the antique, nor were they inferior to it, either in taste or elegance; and his fancy was inexhaustible. The most material objection made to the historical compositions of Perino, was, that there appeared too great a sameness in the turn and air of the heads of his female figures, which was supposed to arise from his designing them after the same model.

He finished several admirable designs in the palace of the Pope, and gained the highest reputation by those works which he executed in the palace of Prince Doria at Genoa: for, besides the subjects of history, and the representation of battles of horse and foot, those beautiful grotesques which he painted in the true antique taste, the rich and elegant ornaments, the poetical and fabulous histories he introduced, the masks, boys, animals, and other productions of a lively imagination, were so charmingly designed, and executed with so much spirit, judgment, and relief, that it seems impossible to describe or to praise them in any degree proportionable to their merit. After the death of Raphael, those designs which were left imperfect by that illustrious painter, were finished by Perino, in conjunction with Julio Romano, and Francesco Penni, called *Il Fattore*.

Among a great number of excellent designs by this great artist, the following are particularly applauded: the Israelites taking Jericho; the Immolation of Isaac; Joseph sold by his Brethren; Jacob wrestling with the Angel; the Drowning of Pharaoh; besides many subjects taken from the history of the New Testament.

#### PIETRO DA PETRI.

*Painted History.*

DIED 1716, AGED 51.

According to the testimony of some writers, this painter was born at Rome in 1665, but, according to the Chronological Tables, at Novarra, and was the disciple of Carlo Maratti.



He painted in the style of his master, but not with an equal degree of beauty as to his colouring, nor with so exquisite a pencil; but he proved a very good designer, and sometimes gave an air to his figures that was amiable and graceful. He studied the works of Raphael with great attention, and became an admirable copyer of the works of other masters, more especially of Raphael and Maratti; and his paintings are at this day in very great esteem.

#### SIMON PIGNONI.

*Painted History.*

DIED 1698, AGED 86.

He was born at Florence, in 1612, and at first instructed in the art of painting by Fabrizio Boschi, who taught him design; but he quitted that school, to enter under the tuition of Passignano. Yet, although he became an excellent performer, through the precepts of that master; when he observed the taste of Francesco Furini, it so powerfully affected his imagination, by corresponding exactly with his own turn of mind, that he determined to adhere to that style and manner in his subsequent designs. This was the only indiscreet and censurable point in the conduct of Pignoni; for the peculiar taste of Furini consisted in designing naked figures, and in some of his pictures he was apt to expose, with too great a licentiousness, what modesty would have industriously concealed.

He went to Venice, to improve himself in colouring, and studied with great pleasure the tints of Titian, Albano, and Guido, in their naked figures, which best suited his own fancy; but he determined principally to imitate the tender and lovely manner of the latter. However, after his return to Florence, he altered the tone of colouring which he had assumed at Venice, and, by a judicious additional mixture of ultra-marine, rendered his carnations much more delicate and beautiful; so that his works were universally admired and coveted, for the charming forms of his figures, for their being excellently disposed, and admirably coloured.

He painted a number of sacred subjects in an exquisite taste, which are estimated at a very large price, and preserved as curiosities in the cabinets of the Italian Nobility. At the approach of the distemper of which he died, he expressed the strongest concern for his having painted lascivious subjects, and died remarkably penitent.

#### JOHN PINAS.

*Painted History, Portrait, and Landscape.*

He was born at Haerlem, about the year 1596, and in his native city learned the first rudiments of the art of painting; but he travelled to Italy, and studied for several years with Peter Laftman. His style of colouring was strong, and rather inclining too much to the deep brown or blackish tint; yet, in that manner of painting, he had many admirers; and some imagine that even Rembrandt, in that respect, imitated the style of Pinas.

An extraordinary fine picture, by this master, is the History of Joseph sold by his Brethren, which is highly commended, as well for the design, as for the good effect of the whole.

JACQUES

## JACQUES PINAS.

*Painted History, Landscape, and Portrait.*

He was the brother of John Pinas, born likewise at Haerlem; in which city he was instructed in the principles of design and colouring, and continued there to follow his profession. As he had not the same opportunities of improving himself by visiting Italy as his brother had done, he was in no degree equal to him; but, after John's return to his own country, Jacques received considerable advantage from the directions of his brother; and his works, though inferior to those of John, were nevertheless very well esteemed.

## BERNARDINO PINTURICCIO.

*Painted History, Portrait, and Grotesque.*

\*DIED 1513, AGED 59.

He was born at Perugia, in 1454, and was a disciple of Pietro Perugino, who in some few years made him so considerable an artist, that he employed him on many occasions as his assistant. He principally painted history and grotesque, but he also excelled in portraits; which he designed well, and coloured with a great deal of liveliness and nature. Among the number of his best portraits are particularly noticed, those of Pope Pius II. and Innocent VIII. of Giulia Farnese, Cæsar Borgia, and Queen Isabella of Spain.

He performed an abundance of works in Rome, and other cities of Italy, and was much employed, though his manner was so singular, that it was not imitated by any of his contemporaries: for he bestowed extraordinary care on the high finishing of his pictures, and endeavoured to add an unusual splendor to his paintings, by introducing a richness of gilding in several parts of the work, blended with ornaments of architecture in relieve, quite unsuitable to the true taste of elegant simplicity in a picture. And although such a style might afford pleasure to an injudicious eye, yet it must always disgust those who possess a more refined idea, and a more extensive knowledge of the art.

The most memorable performance of Pinturiccio, is the history of Pius II. painted in ten compartments, in the library at Siena. In that undertaking, Raphael, who was then a very young man, and bred under the same master as Pinturiccio, so far assisted him, that he sketched many parts of the composition, and made cartons of the most material incidents of the history for him.

The last work in which he was engaged, was a Nativity, for the Monastery of St. Francis, at Siena; and the Monks, being desirous to accommodate him in the best manner, appropriated a chamber to his particular use, where he might work without any interruption. But, as Pinturiccio was naturally of a peevish and impetuous temper, he expressed great impatience to have the apartment entirely cleared, and insisted that every

S s s 2

thing

\* In the Chronological Tables, it is very erroneously said, that Pinturiccio was born in 1497, and died in 1533, at 36 years of age; though Vafari says, he was 59 when he died.



thing should be moved out of it. The Monks, willing to gratify him in all respects, removed all the furniture as expeditiously as possible, except one large old \*chest, almost decayed by time, which could not be moved from the spot, without a probability of its being broken in pieces. However, the positive painter insisted on its removal; and the Monks had scarcely stirred it from its place, when one of the rotted planks giving way, discovered a treasure of five hundred pieces of gold, which had lain there secreted for many years.

The discovery proved an inexpressible joy to the Monks, and an equal mortification to the artist, who, being conscious that he lost the treasure by his own indiscreet obstinacy, became so tormented in his mind, and so depressed in his spirits, that he survived the transaction only for a very few months, and it was generally accounted the cause of his death.

SEBASTIAN DEL PIOMBO, called also VENETIANO.

*Painted Portrait and History.*

DIED 1547, AGED 62.

He was born at Venice in 1485, and learned the rudiments of the art from Giovanni Bellini; but afterwards he became the disciple of Giorgione, whose beautiful style of colouring he carefully studied, and imitated it with the greatest success.

His first attempts, when he entered on his profession, were in portrait; and the approbation he received afforded him so much encouragement, that at last he arrived at the utmost perfection in that branch of painting. He was not only admired for the strong resemblance of his pictures, but also for the sweetness of his manner of colouring, and the roundness and bold relief of his figures; in all which parts he so happily resembled Giorgione, that several of the portraits painted by Piombo were mistaken for those of his master. Nor could any artist be more highly celebrated, than he was for the portrait of Giulia Gonzaga, the favourite of Cardinal Hippolito de Medici; which, by all the writers of that age, was called a divine performance. No master of his time had greater excellence in designing the heads and hands of his figures, and his draperies were natural, and exquisitely finished.

As the reputation of Sebastian had extended itself through most parts of Italy, it procured him the friendship of Agostino Chigi, a rich merchant of Siena, who traded at Venice; and by his persuasion Sebastian was, without any great difficulty, prevailed on to accompany him to Rome. That city afforded him a new scene to display his talents; and as his style was soft and delicate, like that of Giorgione, and very different, in many respects, from that which was usually practised by the eminent artists of Rome at that period,

\* De Piles, and a few other writers, assert that the five hundred ducats of gold dropped out of an old suit of armour, which Pinturicchio ordered to be removed; but, the word in Vasari is Cassonaccio, which signifies a great old box, chest, or trunk; and it is so translated by Altieri in his dictionary. Certainly it must at least appear more consonant with probability, that such an antiquated piece of furniture as an old chest might be made a repository for five hundred pieces of gold, rather than any part of a suit of steel armour, whether old or new.

period, his works, as well in fresco as in oil, were exceedingly admired. He distinguished himself equally in history and portrait; and was allowed to have an exceeding good manner of designing, with a great deal of grace in his airs and attitudes.

His reputation was very much advanced, by the friendship which Michael Angelo Buonaroti expressed for him. That famous artist favoured him on all occasions, preferred him before all the disciples of Raphael, and was zealously active in his praise and recommendation; and as Raphael had painted the celebrated picture of the Transfiguration, which was placed as an altar-piece in the church of St. Peter a Montorio, Michael Angelo advised Sebastian to paint in the same church a grand composition of the Resurrection of Lazarus, to stand in competition with the picture by Raphael. It was affirmed, that either to set the merit of Piombo in the strongest point of light, or (what is more probable) out of some degree of envy at the incontestable merit of Raphael, Buonaroti promoted the undertaking, and it was said that he even gave the design.

When the work was finished, the abilities of Sebastian were confessed by the ablest connoisseurs; and although the wonderful composition of the Transfiguration was accounted inimitable for design, expression, and grace, yet the work of Piombo, even while compared with it, was exceedingly and universally admired; and after the death of Raphael, he was considered as the best artist in Italy.

He lived in the utmost esteem with Pope Clement VIII. whose portrait he drew with an amazing resemblance of life and nature; and he also painted the famous Satirist Aretine, in an equal degree of perfection. That portrait was afterwards placed in the council chamber of Arezzo, not only as an honour to the poet, but to the city which produced such a genius. But none of the pictures of this master seem to be mentioned with greater encomiums, than that of the martyrdom of St. Agatha, which he painted for the Cardinal of Arragon, and was in the possession of the Duke of Urbino. That painting is described as being beautifully designed, charmingly coloured, and admirably finished; and was accounted to be in no respect inferior to the best of Raphael, Titian, or any other of the great masters.

He was the inventor of the art of painting upon walls with oil; which, it is said, was by a plaster composed of quick lime, pitch, and mastich.

#### DAVID VANDER PLAAS.

*Painted Portrait.*

DIED 1704, AGED 57.

He was born at Amsterdam, in 1647, and had a manner of painting that was very singular, and peculiar to himself. He spent several years in Italy, and particularly studied Titian, whose works he made his model; and in his style he seemed desirous to imitate the effect produced by the colouring of that eminent artist, though he attempted it by a very different manner of penciling: for he laid on his colours with a strong body, and  
by



by a proper skill in the chiaro-scuro, his lights and shadows were so placed, as to produce a lively and natural affect, without breaking the masses, or scumbling his colours together. That method not only gave more force to his figures, but it also preserved his colours from fading, and gave them a lasting beauty. Undoubtedly his pictures could not admit of a near inspection; but when viewed at a competent distance, they have the appearance of life and nature.

The picture which is mentioned as one of his most capital performances, is the portrait of the renowned Admiral Van Tromp; in which there is a fine expression of the fortitude of soul, the spirit, fire, and resolute boldness of that great officer.

MATTHEW VAN PLATTEN, called IL MONTAGNA.

*Painted Landscapes, and Sea Views.*

He was born at Antwerp, in 1640, and in that city learned the principles of design and colouring; but he visited several parts of Italy, to refine his taste of design, by studying nature, and making accurate observations on the works of the best masters. He resided for a long time at Florence, along with John Affelyn, who was known there by the name of Crabbatje, and was a painter of extraordinary merit.

Van Platten was admirable in describing calms on the sea, and the reflections of bodies on a transparent surface; and was equally happy in representing storms on land or water; but, in his land storms especially, the skies, clouds, and trees, were wonderfully expressive of true nature. His landscapes are remarkable for their lovely situations, for their perspective truth, for the beauty of his distances, for those elegant pieces of architecture which he introduced, and for their colouring, which was extremely pleasing and natural.

POCHETTI. Vid. BARBATELLI.

CORNELIUS POELENBURG.

*Painted Landscapes, Caves, and Grottos.*

DIED 1660, AGED 74.

He was born at Utrecht, in 1586, where he became the disciple of Abraham Bloemart; but he quitted that master, as soon as he had made a reasonable proficiency in the art, and travelled to Rome. His first determination was to imitate the manner of Elsheimer; but he found himself so affected, while he contemplated the works of Raphael, that he resolved on endeavouring to imitate the grace of that incomparable master, particularly in the naked. He studied with advantage some of Raphael's excellencies; but he did not sufficiently attend to that part which constitutes his highest merit, which was design.

He formed for himself a style that was entirely new, and in many respects preferable to the Flemish gusto; but it did not resemble the style of any Italian master, except in the

ruins of the antique buildings, with which he adorned his landscapes, and which he had with great care copied after nature. He surpassed all his cotemporaries in the delicacy of his touch, in the sweetness of his colouring, and in the choice of agreeable objects and situations. His skies are clear, light, and transparent; his back-grounds ornamented often with the vestiges of magnificent Roman edifices, which always contribute to the harmony of the whole composition; and his female figures, which he generally represented naked, are beautiful and elegant forms. His greatest excellence appeared in the small pictures of his hand, for in the larger size he is not so deserving of commendation.

The Italians were excessively pleased with the works of Poelemburg; and some of the Cardinals at Rome, of the finest taste, attended him frequently while he was painting, to observe his manner of working, and expressed their admiration in the strongest terms.

It was not without great regret that he left Rome, to return to his own country; though he afterwards found sufficient cause to be pleased with the honours he received from the Grand Duke at Florence, and the respect shewn to him in every city through which he travelled, as well as in his native city Utrecht. For, not long after his arrival, Rubens paid him a friendly visit; and having expressed a singular pleasure in examining the works of Poelemburg, he purchased several for his own cabinet, and bespoke others. By which generous conduct, he instructed the lovers of the art to estimate the merit of Poelemburg as highly as they ought, and at the same time advanced the fortune and the reputation of that artist.

By King Charles I. he was invited to the Court at London, where he painted many curious pictures, for which he was nobly recompenced; and that Monarch endeavoured earnestly to induce him to continue in England; but his fondness for his own country prevailed over all other considerations, and he returned to Utrecht, where he acquired an affluent fortune, and lived in universal esteem. Several very eminent artists procured him to paint the figures in their works, particularly Steenwyck and Kierings; and the excellent perspectives of the former are sometimes rendered still more estimable, by the pencil of Poelemburg. The genuine works of this master are exceeding scarce; but his disciple, John Vander Lis, imitated his manner so successfully, that the paintings of Lis are very often taken for the works of his master.

#### CHARLES FRANCIS POERSON.

##### *Painted History and Portrait.*

DIED. 1725, AGED 72.

He was born at Paris, in 1653, and was a disciple of Noel Coypel, by whose instruction he proved a considerable painter, in history as well as in portrait. His promising talents procured him the countenance and protection of Mons. Mansard; by whose recommendation he was introduced to the Court of Lewis XIV. and appointed to paint the portrait of that Monarch; in which he succeeded so well, that he was honoured with the Order of St. Lazarus.

By



By the favour of his patron, who had conceived a very high opinion of the merit of Poerson, he was employed at the hospital of the Invalids; but, when the work was near finished, it did not appear, to the best judges, a commendable performance, either as to the composition or execution, nor equal to what was expected from the character of the artist. For that reason Mansard caused it to be entirely defaced, to quiet the spleen of the multitude of critics, who were very loud and severe in their censures. It certainly must have been a signal mortification to the artist, to observe so general a contempt of his work; but he had a much greater mortification, when he saw Bon Boullongne, who had lately accomplished his studies at Rome, undertake the same work, and succeed in it with universal applause.

However, his protector Mansard found out a means somewhat to raise his spirits from their dejection, by prevailing on the King of France to appoint him director of the French Academy at Rome; which station he filled with great honour, and died Prince of the Academy of St. Luke, to which he was elected on the death of Carlo Maratti in 1713.

POLIDORE. Vid. GLAUBER.

POLIDORO DA CARAVAGGIO.

*Painted History, Landscape, Animals, and Grotesque.*

DIED 1543, AGED 51.

This extraordinary artist was born at Caravaggio in the Milanese, in 1492, and went young to Rome; where, to the astonishment of all the painters, the seeds of that incomparable genius unfolded, which afterwards proved an ornament to the profession: for Polidoro was in such narrow circumstances, that he was obliged to attend as a labourer, in preparing the stucco for the artists, and continued in that mean occupation till he was eighteen years of age.

At that period, being employed to attend on Giovanni da Udino, and attentively observing his manner of working, he was so wonderfully affected, and animated with a desire to learn the art of painting, that he solicited some of the young painters, who assisted Raphael in his works at the Vatican, to teach him the rules of design. He studied their instructions with most laborious application, and attached himself particularly to Maturino, a young Florentine, who at that time painted in the Pope's chapel, and was accounted an excellent designer in the style of the antique. Polidoro practised incessantly under the directions of Maturino, and in a very short space of time gave such proofs of a superior genius, as excited the admiration, and even the astonishment of all the artists at Rome, more especially of those who remembered his late servile occupation.

A similarity of taste and talents in Polidoro and his instructor, produced a disinterested affection in both; and they determined, during the remainder of their lives, to associate

as brothers, to live and labour together, and to have but one purse, as they appeared to have but one heart; nor did they ever violate that friendly compact, till the death of Maturino.

From nature Polidoro possessed a lively and fertile genius; and the rapidity of his progress so surprised and delighted Raphael, that he engaged him as one of his assistants at the Vatican, where he gained more honour than any of the disciples of that great master. He had observed that Raphael formed his taste of design, by his peculiar attention to the antique; and therefore he devoted his whole time to that study, and spent entire days and nights in designing after those incomparable models, till at last he made himself eminent as well for the extreme correctness of his design, as for the grandeur of his taste. He was particularly fond of the antique bas-relief, and imitated it so happily in many of his compositions, that his works in that style are considered as the standard of fine taste and true elegance.

He understood and practised the *chiaro-scuro*, in a degree superior to any of the Roman school; and as he joined the study of nature to the knowledge of the antique, his works shew a beautiful mixture of both. The airs of his heads are graceful, his attitudes well chosen, his draperies disposed with ease and elegance, and his figures have a noble expression. His pencil is light, soft, and free, and it is impossible for a judicious eye to behold his performances, and not admire them. When he paints the frizes of ancient architecture, or when his subject requires vases, statues, urns, or the apparatus for sacrifices, to be introduced as ornaments, he designed them admirably, and always gave them the true air of Greek and Roman antiquity. He finished an incredible number of historical pictures at Rome, both in fresco and oil, in conjunction with Maturino; few of the churches, palaces, or gardens, being without some of his paintings.

But, amidst all the happiness that fame or fortune could confer on him, he was forced to fly from Rome when it was stormed and pillaged, and compelled, along with other eminent artists, to seek for refuge in other cities of Italy. At first he retired to Naples, where he met with no encouragement, and from thence visited Messina in Sicily, where he was employed to paint the triumphal arches, erected for the reception of Charles V. after his victory at Tunis; and by that and other grand compositions, he obtained a large sum of money and very great reputation.

Thus enriched, and Rome being restored to its peace, he was impatient to return to that city; and the day before his intended departure, he drew all his money from the bank of Messina. But his valet, who was a Sicilian, knowing the intention of his master, and having discovered that a considerable sum was in his custody, conspired with some other assassins, who murdered Polidoro in his bed; and, to avert all suspicion of the real murderers, they deposited the body at the door of a lady who had been a favourite of Polidoro, to induce the public to believe that he had received his death from a rival.

The assassins fled that night from Messina, as soon as the plunder was divided, except the valet, who concluded himself secure from conviction; and the next morning he went, as if conducted by the hand of Providence, to wait on a nobleman who had been a most



cordial friend to Polidoro, to acquaint him with the death of his master. But the Count replied, that Polidoro had too much probity and goodness to excite the enmity of any; and therefore he was persuaded that none could be guilty of such a villany but his valet. And as he observed a visible alteration in the countenance of that assassin, he caused him to be tortured, which soon urged him to confess the whole transaction; and he suffered the just punishment of his crime, his flesh being torn off with burning pincers, as he was carried to execution.

The last work of this great master was a Crucifixion, in which he designed a multitude of figures, of horsemen, soldiers, Pharisees, women, and children, who attended on that occasion; and he disposed them with the utmost elegance and propriety of character. The whole was painted admirably, and in that composition he seemed desirous to give an incontestable proof of his refined taste, his extensive genius, and the power of his pencil.

POMERANCIO. Vid. CHRISTOFANO RONCALLI.

ANTONIO and NICOLÒ POMERANCIO. Vid. CIRCIGNANO.

RACHEL VAN POOL, or RUISCH.

*Painted Fruit and Flowers.*

DIED 1750, AGED 86.

This paintress was born at Amsterdam, in 1664, the daughter of the famous anatomy professor Ruisch, and was instructed in the art by William Van Aalst, an eminent painter of flowers. In a few years she appeared equal to that master, and wanted no other assistance but to study nature, which she did with a curious and penetrating eye, and imitated nature in so lovely a manner, that she was considered almost as a prodigy, and allowed to be the most able artist of her time. Her choice of objects was elegant; her manner of painting them was exquisite; and she contrasted them in all her compositions with unusual beauty and delicacy; so that her reputation was spread through most parts of Europe.

She was appointed court paintress to the Elector Palatine; and that Prince, as a testimony of respect for her merit, sent her a complete set of silver furniture for her toilet, consisting of twenty-eight pieces, and six candlesticks of wrought plate for wax tapers. He did indeed engross the greatest part of her works; and not only paid for them with a princely liberality, but always made her some additional present.

It is very remarkable that she continued to paint to the last period of a very long life, and that the pictures finished by her at the age of eighty, were as neatly penciled, and worked up as highly, as those which had been painted when she was thirty. She was one of the most complete artists in her style, that almost any age hath produced. She composed her subjects with extraordinary skill and judgment; she worked them up to the

the highest degree of transparence; and her colouring was not only beautiful, but it shewed so much truth and nature, that every plant, flower, or insect, might delude the eye to believe them real; and her paintings were allowed to be, in many respects, superior to those of Mignon. Her pictures are uncommonly rare, being treasured up as curiosities in Holland and Germany, in the cabinets of Princes, or in the collections of the most wealthy connoisseurs.

### JURIAEN POOL.

*Painted Portrait.*

DIED 1745, AGED 79.

He was born at Amsterdam, in 1666, and was the husband of the celebrated Rachel Ruisch. He excelled in painting portraits; and his singular merit in that style recommended him to the esteem of Rachel, preferably to several other competitors, of much greater consequence and fortune.

He shared the favour of the Elector Palatine along with his wife, to whom that Prince was a most munificent patron, and he admired the works of both. After the death of the Elector, Juriaen entirely quitted his profession of painting, to the great regret of all the lovers of the art, who could never assign any just cause for so sudden a resolution; and he gave himself up wholly to a commercial life.

### GIOVANNI ANTONIO LICINIO PORDENONE, called the Old.

*Painted History.*

DIED 1540, AGED 56.

He was born at Pordenone, a castle in Friuli, about twenty-five miles distant from Udino, in 1484; and without any particular instructor, merely by the strength of a happy natural genius, aided by an invincible love to the art of painting, he arrived at a very high degree of perfection; having only studied carefully the works of Giorgione. But to accomplish himself still more effectually, he applied himself to study nature; he designed human figures after living models; and sketched every action, air, and attitude, that his eye or his judgment approved; and endeavoured to imitate the beautiful effects of light and shadow, so as to give every object a natural and becoming relief. By which course of study and practice, he became an artist of the first rank, and was universally considered as one of the best painters of his time.

At first he painted in fresco with great applause, and executed several grand compositions in that manner of painting at Udino, Vicenza, Mantua, and Venice; but he also painted in oil, with an equal degree of excellence; and distinguished himself above all his cotemporaries, in the art of fore-shortening his figures. His invention was fertile,



his taste of design good; his colouring like that of Titian; and his works had a great deal of force, with an appearance of ease.

A strong emulation perpetually subsisted between Pordenone and Titian; and the former painted a chapel in the church of St. Roch, professedly in competition with the latter, with which performance the Senate of Venice seemed so highly pleased, that they appointed him a pension during his life, as a public reward for his merit. However, although it was no inconsiderable honour to him, to be able to dispute the superiority with so applauded a master as Titian; and though partiality, prejudice, and want of competent judgment, might occasion many to decide in favour of Pordenone; yet posterity, which is always impartial, hath determined the contest in favour of the other. If we may rely on the testimony of Vafari, he affirms, that the works of Pordenone are far inferior to those of Titian; and that it was only from a spirit of envy and malignity to that incomparable artist, that Pordenone was, by some judges, placed on an equality with him.

And that this was certainly the case, may be conjectured from his undertakings at Genoa. For, the Prince Doria having employed Pierino del Vaga, to decorate some of the grand apartments in his palace, and observing him to be too dilatory in the execution, engaged Pordenone to proceed in the work, and he painted the fable of Jason sailing in search of the Golden Fleece; but when his work was compared with that which Pierino had finished, the Prince was so greatly dissatisfied, that he immediately dismissed him, and he returned to Venice.

From that city he was invited to Ferrara, by the Duke, who caressed him exceedingly, and shewed him many marks of his favour and esteem; but he died there soon after, and it was supposed that his death was occasioned by a dose of poison, administered to him by some of his own profession, who envied him those honours which the Duke condescended to confer upon him.

#### GIULIO LICINIO PORDENONE, called the Young.

*Painted History.*

DIED 1570, AGED 50.

He was born at Venice, in 1520, and was the nephew as well as the disciple of Giovanni Antonio Pordenone. He imitated the manner of his uncle, and painted so like him, that their works are often mistaken. That performance by which his reputation is perpetuated, is a painting in fresco, on the front of a house in Augsbourg, which is sufficient to ascertain the style, and the merit of this master.

#### GIUSEPPE PORTA, called SALVIATI.

*Painted History.*

DIED 1585, AGED 50.

He was born at Castel-Novo, in 1535; and being sent very young to Rome, consigned to the care of his uncle, who was secretary to the Archbishop of Pisa, he was placed as

a disciple with Francesco Salviati; under whose direction, in a short space of time, he acquired an excellent taste of design, with a beautiful style of colouring, and was ever after distinguished by the name of his master Salviati.

Francesco, having received an invitation to Venice, took his disciple along with him; and Porta, finding great encouragement in that city, made it his place of residence, and most of his future works were for the churches and palaces at Venice. He had a good taste of design, a ready and fine invention; and a tone of colouring not much inferior to the greatest masters; but his compositions would have appeared abundantly more pleasing, if he had not marked the muscular parts of his figures too strong.

His most capital performances (though many of his productions deserve the largest commendation) are in the palace of the Doge; of which the subjects are the Sybils, the Prophets, and the Cardinal Virtues, which have been exceedingly admired and applauded.

ANDREA POSSO, or Pozzo.

*Painted Architecture, History, Landscape, and Portrait.*

DIED 1709, AGED 67.

He was born at Trent, in 1642, and at first was instructed by an artist of very mean abilities, who observed in his disciple a progress that soon rendered him superior to himself; and being unwilling to appear incapable of instructing him farther in the art of painting, he set him to design after the best pictures that were to be seen in that city. By a continual application to those studies, Posso made a great number of good designs, even while he was yet very young. But afterwards he became the disciple of a painter who had studied several years at Rome, and at that time accidentally lived at Trent, whose works shewed a much better taste of design, and greater elegance in the disposition of his subjects, than any of the artists who practised there.

With that painter he went to Milan as his pupil; and yet, notwithstanding the many proofs of an elevated capacity and genius, which that master could not but discover in his disciple, he treated him most ungenerously; and would have prevented him from visiting either Rome or Venice, though, for that only purpose, he had with great difficulty saved every small sum that fell into his hands. However, he found a patron and protector in Milan, who was a lover of the art, and whose liberality afforded him the opportunity he desired, of pursuing his favourite studies of perspective and architecture; who also rewarded him in a noble manner, far beyond the expectation of Posso, for every small work he presented. But unhappily, by having plenty of money to squander away, he fell into vicious company, and grew extremely dissolute; till he was so affected by a pathetic discourse of an eminent preacher, that he suddenly resolved to retire from the world, and at the age of twenty-three was admitted into the society of the Jesuits.

Those fathers having observed Posso to be fond of designing and painting, having also seen two pictures of his own invention, and being always invariably attentive to every incident



incident that might conduce to the benefit of their own body, resolved to have him instructed by an able artist; and they prevailed with Ludovico Scaramuccha to take Posso under his care. By the precepts of that master he acquired a grand and magnificent style of composition, and painted several subjects taken from sacred history, in fresco, as well as in oil. Every work he finished added still to his reputation, and at last he became confessedly superior to all his cotemporaries.

He executed some noble designs at Turin; and being called also to Rome, he there indulged his genius by studying accurately the most superb structures in that city; and performed a great many admirable works in different parts of Rome, and in the principal cities of Italy, which astonished every judicious eye that observed the variety, the elegance, the grandeur, and the elevation of his ideas.

No painter could possess a more extensive knowledge of perspective than Posso; he was absolute master of the true principles of the art, and not only had a clear conception of them himself, but he had the skill to explain them intelligibly to others; and those volumes which he published on that subject, will be as lasting a proof of his excellence in writing, as his works are of his excellence in painting. All his designs in perspective architecture are surprisingly grand, rich, and in an exquisite taste; so as not only to entertain the eye of a spectator, but pleasingly to deceive it. He excelled in history, landscape, and portrait, and almost in every branch of the art, though his correctness and expression were not equal to his elevated ideas; but in architecture and perspective he was critically and wonderfully exact.

His fine style in portrait-painting procured him the particular esteem of the Emperor Leopold I. who invited him to his Court, sat to him for his portrait, and appointed him to paint him the portrait of the Archduke Joseph; which was extremely applauded, as well for the likeness, as for the spirit and dignity of the attitude. Among a number of historical subjects which he painted at Vienna, that of the Wise Men offering to Christ is particularly mentioned, as being so highly admired by the Empress, that she ordered it to be placed in her own chapel.

He died at Vienna; and the portrait of Posso, painted by himself, in a very expressive attitude, with a piece of architecture for the back-ground, is at present in the celebrated gallery of painters at Florence.

#### FRANCIS POST.

*Painted Landscape Views of the West Indies.*

DIED 1680.

He was born at Haerlem, the son of John Post, a painter on glass, who taught him design and colouring; and he practised under the inspection of his father, till he was sufficiently qualified to appear with credit in his profession. He had a brother who was an expert architect, and for some years had been retained in the service of Prince Maurice

of

of Nassau; and by his recommendation Francis was also employed by the Prince, and went in his train to the West Indies. There he sketched the most extraordinary views of that country after nature, and, at his return to Holland, he scarce ever painted on any other subjects.

His works, in his life time, were greatly admired, not only on account of the novelty of his scenery, but also as they were well handled. The situations in his landscapes are generally agreeable and well chosen; his skies are clear, and his distances remarkably blue; his figures have no great elegance in their forms, nor have they correctness of outline; but they fill their places with propriety, and they shew the dress, manners, sports, employments, or amusements of the natives of those countries very distinctly. In most of his pictures the plants, trees, fruits, fishes, and wild as well as tame animals, are described with truth and nature; his trees are touched freely, and some of them are loose, and finished with a masterly pencil; but all of them have a true resemblance to the models from which they were designed. However, the pictures of this master's hand would undoubtedly have a much more pleasing effect, if the fore-grounds were not so frequently too dark, and some of his verdures too green, by which means the harmony of the whole is very often destroyed. And it ought also to be observed, that there is a great inequality of merit in the landscapes of Post, many of them being truly worthy of commendation, and some of them very indifferent and slightly finished.

#### PAUL POTTER.

*Painted Cattle and Landscape.*

DIED 1654, AGED 29.

He was born at Enkhyfen, in 1625, and learned the principles of painting from his father, Peter Potter, who was but a moderate artist; yet, by the power of an enlarged genius and uncommon capacity, which he discovered even in his infancy, his improvement was so extraordinary, that he was considered as a prodigy, and appeared an expert master in his profession at the age of fifteen.

His subjects were landscapes, with different animals, but principally cows, oxen, sheep, and goats, which he painted in the highest perfection. His colouring is soft, agreeable, and transparent, and appears to be true nature; his touch is free, and exceedingly delicate, and his outline very correct. His skies, trees, and distances, shew a remarkable freedom of hand, and a masterly ease and negligence; but his animals are exquisitely finished, and touched with abundance of spirit.

He is esteemed one of the best painters of the Low Countries, not only for the delicacy of his pencil, but for exact imitation of nature, which he incessantly studied, and represented in a lovely manner. His only amusement was walking into the fields; and even that amusement he so managed, as to make it conduce to the advancement of his knowledge in the art; for he always sketched every scene and object on the spot, and afterwards composed his subjects



from his drawings; though frequently he etched those sketches, and the prints are deservedly very estimable.

The paintings of Potter are exceedingly coveted, and bear a high price; because, beside their intrinsic merit, the artist having died young, and not painted a great number of pictures, they are now scarcely to be procured at any rate. One landscape which originally he painted for the Countess of Solms, was afterwards sold (as Houbraken affirms) to Jacob Van Hoeck, for two thousand florins.

The correctness of the animals of Potter, in their various actions and attitudes, the natural verdure of his trees, and the careless manner of his leasing, are sufficient marks of the genuine works of that master.

PETER POURBUS, called the Old.

*Painted History and Portrait.*

DIED 1683, AGED 73.

He was born at Gouda, in 1610, but spent the greatest part of his life at Bruges, where he was educated, and instructed in the art of painting. He was very successful in historical compositions, and also very eminent in portrait, in which style his most capital picture (according to Van Mander) is the portrait of the Duke of Alençon, which is accounted excellent in respect of the resemblance, as well as of the handling and colour. But he painted a great number of historical subjects for the churches and convents; and the performance which is mentioned as his principal work is the History of St. Hubert, which is placed in the great church at Gouda. According to the description of Sandrart, it represents a Bishop baptizing two Catechumens, attended by two persons who hold wax tapers; and the back-ground is a perspective view of the inside of a temple executed with great elegance.

FRANCIS POURBUS, called the Young.

*Painted Portrait, History, and Animals.*

\* DIED 1580, AGED 40.

He was born at Bruges, in 1540, and received his first instruction from his father Peter Pourbus; but afterwards he was the disciple of Francis Floris, under whom his proficiency was so great, that Francis used frequently to compliment him so far as to call him his master. And in reality he far excelled Floris in colouring, as he also proved superior to his father in every branch of his profession.

He painted all kinds of animals extremely well, and in his landscapes he was so exact, that every species of fruit or forest trees might readily be distinguished. However his  
greatest

\* De Piles, who allows Francis to be the son of Peter Pourbus, says that he died in 1622; but he mistakes the son for the grandson of Peter, who did die in 1622; for the son of Peter died, as Sandrart affirms, in 1580.

greatest excellence consisted in portrait, which he painted with life, spirit, and strong likeness; and in all the heads of this artist, there may be observed great truth and admirable colouring.

#### FRANCIS POURBUS.

*Painted History and Portrait.*

DIED 1622, AGED 52.

This painter was the son of Francis Pourbus, born in 1570, and he acquired the knowledge of painting from his father; but in some years he surpassed him in several branches of his art. He travelled through different parts of Europe, and fixed at last at Paris, as he there found an encouragement for portrait-painting equal to his wish; for he gave his figures a good expression, and disposed his draperies with a noble simplicity. In the historical subjects which he designed, he was remarkably correct; and in all his works he shewed a very pleasing and commendable tone of colouring.

His own portrait, painted by himself, is honoured with a place in the famous Florentine gallery; and in the collection of the French King, are still preserved the portraits of Henry IV. and Mary de Medicis, by this master. And in the church of the Abbey of St. Martin, at Tournay, there is a Crucifixion, painted by Pourbus, which is very highly commended.

#### NICOLÒ POUSSIN.

*Painted History and Landscapes.*

DIED 1665, AGED 71.

This eminent painter was born in Normandy, at a small city called Andel or Andily, in 1594, and was at first instructed by one Ferdinand Elle, a portrait-painter, for a few months, but afterwards he spent about a month with L'Allemant: yet finding both those artists incapable of instructing him, in a manner suitable to those elevated ideas he had conceived of the art, he applied himself to study after the works of such masters as were confessedly of the first rank. By that means his improvement was so considerable, that it procured him some employment; but as his utmost ambition was to see Rome, he hastened as much as possible to finish a few paintings in which he was engaged, and immediately travelled to Italy.

Sandrart says, he began his studies at Rome in 1622, in the twenty-eighth year of his age; and other very authentic writers affirm that his arrival at Rome was in 1624, when he was thirty; but in that city he had many difficulties to contend with, by the death of his principal friend the Cavaliere Marino. He applied himself, however, with redoubled industry to his studies, and copied several of the works of Titian, which for a time improved his style of colouring; and also attentively observed the excellencies of Raphael

U u u

and



and Domenichino; from whose works, assisted by his taste for the antique, he imbibed that correct taste of design, and that truth of expression, which animate and adorn all his compositions. He indeed devoted almost his whole attention to the antique statues, and bas-reliefs, which appeared to him more worthy of curious and critical observation, than the finest efforts of modern genius in painting; for he seemed persuaded, that every grace and beauty of the human form was comprised in those ancient sculptures which have justly been the admiration of the judicious in all subsequent ages.

The first subjects he painted were bacchanalians, satyrs and nymphs, which he introduced in his landscapes, the stories being principally taken from Ovid; and he enriched his scenes with elegant buildings, which he designed after those magnificent edifices that are in Rome and its environs. But afterwards his subjects were sometimes taken from the sacred history, and oftener from the Greek and Roman; in which he always observed the costume strictly, with an equal degree of judgment and learning. As he had been exceedingly struck with the works of Titian at his first going to Rome, he endeavoured to imitate his colouring; but when once he gave himself up to an enthusiastic admiration of Raphael and the antique, he altered his tone of colour entirely, and lost all that warmth in his carnations, which appeared in his early productions.

His invention was as happy as it was lively, and he designed with spirit and correctness; though, he was not always happy in the disposition of his figures, which too often were distributed in the same line, by his want of studying the chiaro-scuro as he ought. In perspective and architecture he was perfectly accomplished; which enabled him to give an air of grandeur to his landscapes, that captivates the most judicious. The scenes and situations of his landscapes are excessively pleasing, and they receive a peculiar beauty, from the novelty of the objects he introduces, from the variety of his trees, buildings, and other ornamental incidents; every part being lightly and delicately touched, and exhibiting at once great truth, and equal judgment.

By his superior fondness for the antique, the historical compositions of Poussin are very correct, and the airs and attitudes of his figures are generally beautiful, though not always graceful; but, by his neglecting to study nature with a proportionable attention, his airs and attitudes want that variety, which perpetually entertains and delights us. The colouring of Poussin did not in any degree correspond with his other powers in the art; it is cold, feeble, and hard, and more similar to the marble of those antiques which he rapturously admired, than to the carnations of nature, or the fleshy tints of other eminent painters. And either from his being unacquainted with the true principles of colouring, or despising the art of colouring in comparison with design, he seems never even to have endeavoured to alter his style in that respect, though he could not but feel the force of the colouring of Titian and Guido.

At his return to Rome from Paris, whither he had been honourably invited by Lewis XIII. he painted for the Prince Justiniani an historical picture, representing Herod's cruelty; an admirable composition, in which he gave to every character such an expression

as could not but excite pity and terror in every beholder. And he afterwards finished the celebrated pictures of the Seven Sacraments of the Romish church, on which he bestowed the labour of several years. Sandrart asserts, that Poussin painted those designs more than once, as there is one undoubted original set of them at Rome, and another at Paris. After perfecting that expensive work, he designed the applauded history of Germanicus dying, which is well-known to every lover of the art.

At St. Germain's the altar-piece, representing the Last Supper, is of the hand of Poussin. The design is noble, the composition in the highest degree accurate, the expression strong and elegant, and the whole full of spirit. In the gallery of the Prince della Torre, at Naples, are to be seen the Annunciation, and the Flight into Egypt, both of them excellent for the composition, expression, and beauty of design, but in respect of the colouring defective, like his other works. None of the designs of Poussin have been more universally admired, than that of Germanicus; and if he had never painted another picture, he would have gained immortal honour by that alone.

He never engaged in grand works, but confined himself to easel pictures, for which he had a perpetual demand; and his method was, to fix the price expected for each, on the back of the picture, which was readily paid.

There is a remarkable difference in the performances of Nicolo Poussin; for many of those which he executed in the declining years of his life, are much inferior to those performed in his prime and middle period. The same taste, and the same genius, appear in all, but the handling discovers an unsteadiness that is not observable in his earlier works; as if he continued to paint when his hand was unequal to his genius. But upon the whole he is allowed to have been an admirable artist; and the immense price which his pictures produce in every part of Europe, is an incontestable proof of his established merit.

#### GASPAR POUSSIN, or DUGHET.

##### *Painted Landscape.*

\*DIED 1663, AGED 63.

He was born in France, in 1600, but was induced to travel to Rome, not only from having a strong desire to visit his sister who was married to Nicolo Poussin, but likewise out of a love to the art of painting, for which he very early discovered an apt genius. Sandrart says, that Gaspar was employed at first only to prepare the palette, pencils, and colours for Nicolo; but, by the instructive precepts and excellent example of that eminent master, he became so great a proficient, that he gradually rose into the highest reputation.

U u u 2

While

\* Some authors say, that Gaspar Poussin was born in 1600, and died in 1660, aged 60; and the authors of the *Abrégé de la Vie des Peintres* differ from all other writers that I have consulted, placing the year of his birth in 1613, at Rome, and not in France, and fixing his death in 1675, at the age of 62, twelve years later than other biographers. But perhaps those gentlemen may have some greater authority for their dates than the other writers, who affirm that he was born in 1600, died in 1663, and at the age of 63.



While he continued at Rome he changed his name, assuming that of his brother-in-law and benefactor; and he is known by no other name at this day, than that of Gaspar Pouffin.

Undoubtedly he is one of the most celebrated painters of landscape that ever appeared; and it is generally thought, no painter ever studied nature to better purpose, or represented the effects of land-storms more happily than Gaspar; every tree shews a proper and natural degree of agitation, every leaf is in motion. His scenes are always beautifully chosen, as also are the sites of his buildings; and those buildings have a pleasing effect, by a mixture of simplicity and elegance. His distances recede from the eye with abundance of perspective beauty; his grounds are charmingly broken; and his figures, trees, and other objects, are so judiciously placed, and proportioned to the distance, as to create a most agreeable deception. He had a free and delicate manner of penciling, and was exceedingly expeditious in his work; for his imagination was scarcely more ready to invent than his hand was to execute; and it is confidently reported by authentic writers, that he finished a large landscape, and inserted all the requisite figures, within the compass of one day.

By some connoisseurs it had been observed, that the pictures of Gaspar have sometimes too great a verdure; that his masses are often too much of one colour; and that frequently there is too much blackness in the fore-grounds of some of his compositions; but, notwithstanding the imputation of such small imperfections, his paintings are always truly beautiful.

Gaspar had three manners in his paintings, which are distinguishable without any great nicety. The first was rather dry; and the last, though agreeable, was unequal to those of his middle time. But his second manner was, by many degrees, his best, as it was more simple, and more learned; and his colouring appeared so lovely, so fresh, so full of truth and nature, that no eye can behold one of his landscapes of that period, without feeling a rapturous degree of admiration.

He designed human figures but very indifferently, and for that reason he frequently prevailed on Nicolo to paint them for him; and they were always introduced with the utmost propriety and judgment. No commendation can be bestowed on the works of Gaspar, that can seem superior to their desert; and the exceeding great prices they afford, shew that they are deservedly admired in every nation, where the art of painting is either cultivated or understood.

#### CHEVALIER MATTIA PRETI, called CALABRESE.

*Painted History.*

DIED 1699, AGED 86.

He was born in Calabria, in \*1613, but studied at Rome, and principally attended to the antique statues, and the works of Raphael, Buonaroti, and Annibal Caracci. By that means

\* The authors of the *Abrégé de la Vie des Peintres* in 4to. vol. 1, p. 347, say, that Preti was born in 1643, and died in 1699, which makes him but 56 at his death; and yet they say he died at 86 years of age, which must be an oversight. They say also that he was a disciple of Lanfranc, though other authors affirm that he was the disciple of Guercino.

means having acquired a good taste of design, he placed himself as a disciple in the school of Guercino, where he learned a firm manner of colouring, and a remarkable freedom of pencil. But being still ambitious of gaining improvement, he travelled through Venice, Bologna, Parma, Milan, and Genoa, to observe the works of the most celebrated painters which are preserved in those cities; and he afterwards visited Rubens, to obtain the advantage of his conversation. By that method of study, he qualified himself to appear with all possible honour in his profession, and his paintings were exceedingly prized and coveted.

Calabrese had a ready and rich invention, his style of composition was grand, his manner of colouring bold and full of force, and his management of the chiaro-scuro was equal to that of his master Guercino, by which his pictures had a great effect; yet frequently he was incorrect, and not only wanted grace but elegance of choice.

The academy of St. Luke, at Rome, having appointed the Triumph of Osiris the Conqueror of Egypt, as a subject for an historical picture, and proposed a considerable premium for the best performance; the superiority was adjudged to Preti, though several of his cotemporaries, who were competitors for the prize, were of the first rank among the artists.

In the Palazzo Zambeccari, at Bologna, is to be seen the figure of Homer, a half-length as large as life. It is painted in his usual strong manner; the head and hands are beautiful and excellent, but the shadows are too black, and the colouring is rather bluish. And in the Palazzo Ratta, at Bologna, there is a picture by this master, representing some Saint coming out of a tomb, which is composed in the style and taste of Paolo Veronese, and admirably executed. The shadows of the principal figure are indeed somewhat too dark, according to his general manner; but altogether the colouring has a fine effect, and the design is agreeable.

## FRANCESCO PRIMATICCIO:

*Painted History.*

DIED 1570, AGED 80.

He was born at Bologna, in 1490, of a noble family, and in his youth was intended to be bred up to commercial business; but having too elevated a mind to adapt himself to that occupation, and prompted by his natural genius, he began to learn design and colouring from Innocenzio da Imola, and Bagna Cavallo; and in a short time was enabled, by his incessant industry, to give manifest proofs of extraordinary talents. He then quitted his native city, and went to Mantua, where he became a disciple of Julio Romano, who at that time was engaged in several grand works at the palace of the Duke, being assisted by a number of young artists, who had received their instruction in his school. Primaticcio continued under the direction of Julio for six years, and, by indefatigable application to his profession, acquired an excellent knowledge of colouring, and



a fine taste of composition. He worked in fresco, as well as in oil, in so distinguished a manner, that he was accounted superior to the best of his fellow-disciples, both in colouring and design.

Primaticcio effectually established himself in the favour of the Duke of Mantua, by his performances in one of the grand apartments of his palace; and on that account he was recommended in the strongest terms by that Prince to Francis the King of France, who took him immediately into his service, and appointed him to execute a great number of designs in fresco and in oil. This artist was not less fortunate and successful with the King than he had been with the Duke; his works were approved and admired, and he adorned Fontainebleau, and most of the royal palaces in France, with his compositions.

At the same time that Primaticcio was engaged by Francis, Rosso was also retained and employed at his Court, between which two painters a violent rivalry and jealousy subsisted; and it was thought that the King, who was desirous to quiet their dissention, sent the former to Rome to purchase antiques, as that Monarch had conceived the highest opinion of the taste and integrity of Primaticcio. That artist acquitted himself of his commission very happily, and in a very short time collected a \* hundred and twenty-five statues, busts, and mutilated figures; and procured moulds of the most celebrated statues, which were not to be purchased, such as the Laocoon, the Tiber and Nile, the Venus, Commodus, and Cleopatra; and from those moulds Barozzi cast statues in brass, so exquisitely finished, that the beauty of the originals is admirably preserved in the copies.

He was recalled from Rome, to perfect a large gallery begun by Rosso, but left unfinished by the death of that master; and the King, to express his esteem for Primaticcio, and his public approbation of the merit of that eminent master, conferred on him the abbey of St. Martin at Trôyes, which he enjoyed as long as he lived.

He composed well, and was accounted the best designer in the school of Julio Romano. His attitudes were well understood, and in those he seemed to imitate the style of Parmigiano. His touch was light, and his colouring lively; yet his pictures are not, in many parts, equal to what could be either wished or expected. That expeditious manner which he pursued, occasioned him to neglect several very essential articles, such as correctness and nature, which always makes him appear a mannerist.

#### CAMILLO PROCACCINI.

*Painted History.*

DIED 1626, AGED 80.

He was born at Bologna, in 1546, and proved a very eminent artist, though his works are almost equally remarkable for their excellencies and defects. He followed the guidance

\* De Piles makes the number of statues brought into France by Primaticcio a hundred and fourscore, besides the busts; but Vasari says he brought from Rome into France only a hundred and twenty-five, and according to Sandrart not above one hundred and twenty-four.

guidance of his own genius, without sufficiently applying himself to the study of nature; and by that means deprived himself of the ability to represent his objects with correctness and truth."

The limbs of his figures are frequently too long, especially the legs and arms; the feet and hands are as often too big for the proportion of the body; and by injudiciously designing some of his figures of too large a size, the others look diminished, and appear too small. But, when he allowed himself time to revise his work, and study it with proper care, he was capable of drawing correctly; and his pictures, when attentively executed, were well esteemed, and seemed as different from those which were negligently performed, as if they had not been the work of the same hand.

Camillo had a ready genius, a strong manner of colouring, and an extraordinary power of the pencil and freedom of hand; his draperies were cast in a noble taste, the airs of his heads were elegant, and his best works generally shewed a good expression; so that, in many respects, he was accounted equal to Ludovico Caracci.

There is a Last Supper by this master, on the inside of the façade of the cathedral church at Genoa, which is in a grand style of painting. The figures are considerably larger than life, and their size adds a majesty to the composition. It is remarkable for a happy invention, and for having greater beauty in the disposition, than appears either in the works of his father Ercole, or his brother Julio Cesare. The figures in this picture are much more correct than he generally designed them; and his style is always great; the spirit and invention in his works scarce leave a spectator room to dwell on the want of lesser perfections. In a chapel belonging to the church of St. Dominic, at Genoa, is to be seen a noble picture of the Circumcision of Christ, painted by Procaccini. The composition is truly grand, the design and disposition are extremely good, the heads of the figures are in a fine taste, though the form of the Virgin cannot be called beautiful; and the colouring is bold, producing an excellent effect. This picture is by some ascribed to Julio, but by most to Camillo.

### JULIO CÆSARE PROCACCINI.

*Painted History.*

DIED 1626, AGED 78.

He was a younger brother to Camillo, born at Bologna, in 1548, and at first was instructed in the art of painting by his father Ercole; but he very soon quitted his manner, and devoted himself entirely to the direction of the Caracci, and under those accomplished masters the progress he made was surprisingly rapid.

He became the best artist of the family of Procaccini, and was far superior to his brother Camillo, not only in the strength and boldness of his figures, but also in the purity and correctness of his outlines. He studied Titian, Raphael, Tintoretto, Correggio,



and the Caracci; and his style, which seemed an agreeable mixture of them all, appeared natural, true, and very pleasing, and his colouring was excellent. His distinguished merit and modesty recommended him to the favour of persons of the highest rank, by whom his friendship was eagerly courted; and his house at Milan was frequented by the nobility, and all the virtuosi in that city.

Many of the works of this master are preserved in the churches and palaces of Genoa, Milan, Venice, and other cities of Italy. At Genoa, in the church L'Annonciata, is a Last Supper, finely executed, designed in a grand style, and coloured with great force and beauty. In the Palazzo Durazzo is a lovely picture, representing the Woman taken in Adultery, designed in an exceeding grand taste, and wonderfully well coloured. And in the Palazzo Caregha, in the same city, is a picture of the Virgin and Child, which in respect of its beautiful design and colouring is truly admirable.

#### CARLO ANTONIO PROCACCINI.

*Painted Fruit, Landscapes, and Flowers.*

He was brother to Julio and Camillo, born at Bologna, and learned the art of painting from his father. He designed landscapes agreeably, and gained a considerable reputation by his pictures in that style, and also by the fruit and flowers which he copied after nature. He had a very good understanding of the harmony of colours; but never had either genius or invention, sufficient to enable him to arrive at the eminence of his brothers in historical composition; for which reason, he discreetly declined that style of painting, and chose other subjects, which were better adapted to his talents.

#### ERCOLE PROCACCINI, called the Young.

*Painted Landscape, History and Flowers.*

DIED 1676, AGED 80.

He was born at Milan, in 1596, the son of Carlo Antonio, and was a disciple of his uncle Julio Cæsare. Though he frequently painted history and landscape, yet his greatest excellence appeared in his flower-pieces, as he painted those subjects to great perfection; and for one of his performances in that style, he was honoured with a chain of gold, as a public acknowledgement of his extraordinary merit.

#### MARCELLO PROVENZALE, DA CENTO.

*Painted History, Portrait, and Mosaic.*

DIED 1639, AGED 64.

He was born in 1575, was a disciple of Paolo Rosetti, and became very eminent as a painter of history and portrait; but his superior merit consisted in mosaic, which he executed with astonishing beauty and exquisite neatness.

In

In the palace of Cardinal Borghese at Rome, there is a portrait of Pope Paul V. in mosaic, by this master, which is wrought with inimitable art and judgment. It is worked in imitation of the mosaic of the ancients; but it is such an imitation as excels all that can be seen of the originals. The face alone consists of more than two millions of pieces, many of them being of no larger dimension than a grain of sand; and it is most deservedly esteemed one of the greatest curiosities in Rome.

PETER PAUL PUGET.

*Painted History.*

DIED 1695, AGED 72.

This artist was born at Marseilles, in 1623, and is accounted one of the best masters among the French. He was extremely famous as a sculptor and architect, and equally excelled in painting; for although he devoted the greatest portion of his time to the two former arts, yet at particular times he applied himself to the latter.

His style of design and colouring resembled the manner of Mich. Ang. Buonaroti; but he was more natural and more delicate; and those pictures which are of this master's hand, are much valued and admired in France. In the cathedral church at Aix there is an altar-piece painted by Puget, representing the Annunciation, in which the design is correct, and there appears an ease in the cast of the draperies; a bold relief, with considerable grace, in the figures; and a good expression in their countenances. Also, at the Jacobins, in Toulon, is a picture of the same subject, but much in the taste of Pietro da Cortona; and though the effect is but weak, yet the colouring is agreeable.

DOMENICO PULIGO, or PUGLIO.

*Painted History.*

DIED 1527, AGED 52.

He was born at Florence, in 1475, and was a disciple of Ghirlandaio; in whose school being emulous to surpass his companions, it excited in him such a spirit of industry and application, that he not only became superior to them all, but was esteemed to be at least on an equality with his master. He had the happiness of a most strict intimacy with Andrea del Sarto, by which he was greatly improved, and might have reaped much more abundant advantage from that friendly connexion, if his love of pleasure had not rendered him necessitous, and if, to supply his demands, he had not painted more for immediate gain, than with any prospect of advancing his reputation.

He had a commendable taste of composition and design, and was very excellent in his colouring. His principal talent lay in painting portraits and Madonna's, which he exe-

X x x

uted



cuted with extraordinary applause; but he also painted historical subjects, by which he obtained great credit; and among the number, are particularly mentioned a Descent from the Cross, a Lucretia, and a dying Cleopatra.

# GIACOMO CARUCCI DA PUNTORMO.

## *Painted History and Portraits.*

\*DIED 1558, AGED 65.

He was born at Puntormo, in 1493, and at thirteen years of age was sent to Florence, where he became a disciple of Lionardo da Vinci. He afterwards studied under Mariotto Albertinelli, and Pietro Cosimo, till he was near nineteen; and then completed his studies in the school of Andrea del Sarto. His earliest performance was a picture of the Annunciation, which he painted for some person in Florence, while he was under the care of Albertinelli; but the person for whom it was painted, dying before it was finished, Albertinelli shewed it, for the honour of the young artist, to all the men of genius who frequented his house; and among the number shewed it to Raphael, who commended it excessively, and foretold the future eminence of Puntormo, from that specimen of his abilities. Nor was he less commended by Mich. Ang. Buonaroti, who, on seeing some of the works of Puntormo in fresco, before he was arrived at the age of twenty, said publicly, that such a genius, at such years, would carry the art of painting to its highest pitch. By which disinterested approbation of those illustrious artists, Puntormo was so animated, that he exerted all his powers to arrive at perfection in his art. His taste of design was grand, and his colouring excellent; he had a ready invention, and considerable elegance, but his compositions were not without some degree of dryness.

His last master, Andrea del Sarto, soon discovered the great talents of his pupil, and made use of his assistance in many of his grand undertakings; and yet, on seeing afterwards some extraordinary proofs of his excellent taste of design and colouring in one of his compositions, even that great man appeared to be envious of his merit, and to dread in his disciple, an artist superior to himself.

However, Puntormo had a very different manner of thinking and acting; he laboured to excel; but neither envied nor depreciated his competitors, or their works. He was naturally too diffident of his own abilities, and was often in danger of losing his own graceful manner, by imitating others who were in many respects his inferiors. For, at the time when the prints and paintings of Albert Durer were extremely noticed and applauded at Florence, Puntormo determined to imitate that manner, only blending the German with the more refined gusto of the Italian school; and he would have destroyed his own taste, which was infinitely preferable to that of Albert, if he had not at last been dissuaded.

\* According to Vasari he was born in 1493, and died in 1558, aged 65; but De Piles and the authors of the *Abrégé de la Vie des Peintres* fix his birth in the same year, and his death in 1556, at the age of 63.

dissuaded from a conduct so very injudicious; and those pictures which he painted, after his attachment to the style of Albert, are accounted less estimable than those of his earlier time.

He designed and coloured almost entirely in the style of his master Andrea del Sarto, and composed his subjects with sufficient readiness; but he might have been more expeditious, and perhaps much more commendable, if he had taken less pains to alter and improve, as well as to finish his works. He certainly had the idea of perfection in his mind, so that he could never prevail on himself to believe any of his performances complete, even whilst they were highly applauded by others; and from that principle, he would have defaced several of his paintings, out of a desire to improve them, if he had not been prevented and compelled to desist. He painted equally well in fresco and in oil, and was full as famous for painting portraits as he was for painting history.

Puntormo had one peculiar turn of mind, which was, that he frequently chose to employ his pencil for the middling class of people, who could afford to give him but a moderate price for his pictures, rather than paint for the nobility, and persons of high rank, who would gladly have given him whatever he pleased to demand.

The last work of this master was in the chapel of St. Lawrence at Florence, which he undertook at the request of the Grand Duke; and in that work he proposed to surpass all his predecessors and cotemporaries. His subjects were, the History of Adam and Eve, the Death of Abel, the Deluge, Noah leaving the Ark, the Resurrection, and Final Judgment; and after he had spent eleven years on that grand composition, it appeared to be far inferior to his other productions, while he laboured to surpass the best in his profession. It was by many persons thought, that he died of grief for being so unsuccessful; but the real cause of his death was an incurable dropsy.

The most celebrated paintings of Puntormo were, a St. Cecilia, the Visitation of the Virgin, the Resurrection of Lazarus, and the History of Joseph receiving his father Jacob and his family in Egypt; which last composition, for the design, colouring, and spirit, was generally accounted the master-piece of Puntormo. There is also an altar-piece, which is one of his most capital performances; it represents the Holy Family, in which the Virgin is described sitting, and presenting to Joseph the young Saviour, who is distinguished by such an expressive, amiable smile, as conciliates love, admiration, and reverence beyond description.

#### ADAM PYNAKER.

*Painted Landscape.*

DIED 1673, AGED 52.

He was born at the village of Pynaker, between Schiedam and Delft, in 1621, and always retained the name of the place of his nativity. He went for his improvement to

X x x 2

Rome,



Rome, where he studied for three years, and chose the works of the great masters for his models; and he also studied after nature those beautiful scenes, ruins, views, and buildings, which adorn that country.

By a happy application of his time and talents, while he continued in Italy, he returned to his own country an accomplished painter, and his works rose into the highest esteem. He had a judicious method of distributing his lights and shadows, and he managed them in his compositions in such a manner as to please and relieve the eye, by their agreeable oppositions. His small pictures are far preferable to those which he painted in a larger size; and they are admitted to a place in the cabinets of the curious, among the paintings of the greatest masters. He was generally fond of [a strong morning light, which allowed him to give a more lively verdure to his trees. His distances die away by proper breakings of the ground, diversified with hills and valleys, extending the view as far as the eye can be supposed to reach; and his landscapes are usually enriched with elegant ruins, or pieces of architecture, as likewise with figures well designed, and extremely well adapted to his subjects and situations.

---

Q.

LUDOVICO QUAINI.

*Painted History and Landscape.*

DIED 1717, AGED 74.

HE was born at Bologna, in 1643, and was instructed in the rudiments of the art by his father; but being related to the celebrated Carlo Cignani, he became his disciple, and, by the excellent precepts of that great master, his improvement was so extraordinary, that in a few years he was employed by Carlo as an assistant, in painting some of those grand designs in which he was employed. And it reflected the utmost honour possible on Quaini, that his work was not be distinguished from that of his master.

Franceschini and Quaini were at the same time disciples of Cignani; and their manner of handling and colouring was so similar, as to make it difficult to determine, which was the work of the one or of the other. In the chief designs of Cignani, the landscape, architecture, and other ornaments, were painted by Quaini, as he understood those particulars even better than his master; but Franceschini was principally employed about the figures, in which consisted his greatest excellence. Cignani inspected, guided, and directed the whole; he allowed the merit of both, and encouraged those young artists by just

just commendations; but in respect to the carnations, and the graceful airs of the heads, he seemed to prefer the taste of Franceschini to that of Quaini.

The liveliness of his imagination enabled him to compose his subjects with great ease, and with an elegance of taste; and those paintings which were entirely the product of his own invention, and finished by himself, were excellent performances. Several of those are mentioned with great honour to Quaini; and it is observed, that although they had not all the force of those that were designed by Cignani, and painted under his immediate inspection, yet they had more beauty and more grace.

ERASMUS QUELLINUS the Old.

*Painted History and Landscape.*

DIED 1678, AGED 71.

He was born at Antwerp, in 1607, and at first was educated in every branch of polite literature; but afterwards finding in himself a predominant inclination to painting, he placed himself as a disciple with Rubens. He soon shewed that he possessed an excellent genius; so that in a few years of application, under so eminent a director, he appeared with honour in his profession. He studied architecture and perspective, and employed his knowledge of those branches very successfully in all his future compositions; and his works gradually rose into such reputation, that he found constant employment, and by that means his credit daily increased, and his circumstances became affluent.

His manner of designing was good, his touch free and spirited, and the beauty of his colouring sufficiently shewed the school in which he imbibed his knowledge. He painted landscape, as well as history, in a very agreeable style; and his great, as well as his small compositions, are allowed to have abundance of merit; but in the latter his penciling was more neat, and his colouring more transparent. His taste of design, though considerably tainted with the Flemish gusto, is tolerably correct; and in many respects his ideas are just, learned, and elevated, though his drawing is often not exact.

A celebrated picture of this master is in the grand dining apartment at Antwerp, of which the subject is, Christ in the house of the Pharisee, where Mary Magdalen washes his feet; and in that composition he has shewn a fine disposition, good penciling, and a very pleasing tone of colour.

JOHN ERASMUS QUELLINUS, called the Young.

*Painted History.*

DIED 1715, AGED 85.

He was the son and disciple of Erasmus, born at Antwerp, in 1630; and being instructed in the same principles of the art, which his father had derived from the school of Rubens, his proficiency was very remarkable. He had heard his father often regret that  
he



he never had been at Rome; and therefore, as soon as he expressed an eager desire to visit Italy, he found his father ready to concur with his inclination, and thoroughly pleased with the proposal.

He travelled through most parts of Italy, and having a very happy genius, he took pains to improve it by studying after the best models; till at last, by close application, he perfected his taste, judgment, and execution, so effectually, that he was employed for several grand works at Rome, Venice, Florence, and Naples, which spread his reputation abroad, and extended it also to his own country.

As Erasmus felt a sensible delight, by the accounts he received of his son's performances in Italy, he wished him to return; that he might be an eye-witness of his merit, and have the happiness of seeing his works. Young Quellinus obeyed, and, on his arrival at Antwerp, found as much employment for the decoration of the churches and convents, as he could possibly execute; and maintained that high character at home, which had so very deservedly been given him abroad.

This master is accounted one of the best of the Flemish painters, next to Rubens and Vandyck; some of his pictures having been compared to those of Paolo Veronese. Nor is it to be much wondered at, if it be considered that he particularly studied the manner of that master, and all his grand compositions are in imitation of the style of Veronese.

His design was correct, his draperies were large, noble, and flowing; and his backgrounds, to which he seemed to have a peculiar attention, were enriched, like those of Veronese, with obelisks, monuments, or magnificent architecture. His figures are disposed with propriety and judgment; his expression is lively; and his colouring agreeably heightened, by a fine effect of the *chiaro-scuro*. Many of his works are improperly ascribed to the old Quellinus, though whoever observes the works of both artists cannot but perceive at first sight, that the son was far superior to the father, as well in the taste of design, and the disposition of his subjects, as in the correctness of his figures, and the elegance of their forms.

His most capital painting is in the church of the abbey of St. Michael at Antwerp. The figures are as large as life, and the subject is, Christ healing the Diseased. It is a large, or rather a vast composition; and is so much in the style of Veronese, that it might, without deducting from the merit of that master, be ascribed to him. The ornamental architecture is admirable; there appears a wonderful variety of objects to entertain the eye; and although the composition consists of a prodigious number of figures, yet the whole looks without the smallest confusion.

## R.

## BERNARDO RACCHETTI.

*Painted Architecture.*

DIED 1702, AGED 63.

HE was the nephew and disciple of the celebrated Giovanni Ghisolfi, born in 1639, and was instructed in the best principles of the art by his uncle, who took all possible care to guide him in that method which was most likely to render him eminent.

For a considerable time he studied perspective and architecture; and at last painted extremely well, in the style and manner of his master. He distinguished himself exceedingly, above all his cotemporaries, by the elegance of his compositions, by the superb architecture he painted generally, and by the pleasing deception occasioned by the truth of his perspective, and his artful management of the chiaro-scuro.

He lived in the highest esteem at Milan, where a great number of his works are to be seen, which are very little inferior to those of Ghisolfi's own hand; and several of the works of one artist are taken for the work of the other.

## GERARD RADEMAKER.

*Painted History and Architecture.*

DIED 1711, AGED 38.

He was born at Amsterdam, in 1673, and learned the principles of perspective and architecture from his father, who was much esteemed by Laireffe, and other artists, for his knowledge in that branch. But the master under whom he learned the art of painting was one Van Goor, with whom he accidentally happened to be acquainted; and while he continued with that master, he applied himself to his studies with invincible patience and perseverance.

At his first setting out in his profession, he had the good fortune to be engaged by the Bishop of Sebasto, to instruct his niece in drawing and design; and by his agreeable conduct, he so won the esteem of that Prelate, that he was taken in his train to Rome, where he spent three years in studying every thing that could contribute to his improvement. At his return to his own country, his extraordinary merit procured him friends, favour, and employment; his work was eagerly purchased by persons of the first rank; he was engaged in several considerable undertakings; and the richness of his genius, as well as the facility with which he worked, enabled him to finish abundance of designs in a short compass of time.



He is esteemed one of the good masters of the Dutch school; and his style of composition shews not only the extensiveness and grandeur of his genius, but shews also a genius well cultivated, by studying the best models. In architecture and perspective few of his cotemporaries were his equals; and a perspective view of St. Peter's church at Rome, which he painted, is accounted a master-piece, as well for the handling, as for the truth and exactness of the design. Another picture by this master, is likewise mentioned as a fine performance. The subject is historical; and as he was generally fond of introducing bas-relief, and embossed work, in most of his compositions, he has enriched this with a variety of those ornaments, which are represented with singular skill and art, as also with a great deal of truth and elegance.

ABRAHAM RADEMAKER.

*Painted Landscapes, and Views of Towns in Holland.*

DIED 1735, AGED 60.

He was born at Amsterdam, in 1675, and is an uncommon instance of an artist who arrived at great eminence in his profession, without the assistance of any master. At first he spent whole days and nights in drawing and copying with Indian ink, till he arrived at great perfection in that manner of painting; and he also practised to paint with water-colours, which he managed with full as much freedom of touch, as if he had painted in oil, to the surprise, as well as the approbation of all the artists of that time.

His invention was remarkably fertile, and he was never at a loss to furnish an endless variety of scenes and subjects, from the power of his own active imagination, without having recourse to nature for the sites of his landscapes. He composed readily and agreeably; and filled his landscapes with suitable figures and animals, which were well designed and well grouped. And as he had applied himself, for some time, to the study of architecture and perspective, he usually adorned his designs with elegant ruins, or the vestiges of ancient edifices. His colouring is bright, strong, and of a very pleasing tone, which compensates for the appearance of a little dryness, observable in his larger works; which defect, it is supposed, he contracted by his general habit of working in small.

He went to reside at Haerlem, where he was admitted into the society of artists; but unhappily, while he was intent on his work, a number of illiterate peasants assaulted his house, being unaccountably persuaded that he was contriving some scheme against their religion, and with difficulty he escaped out of their hands; but the terror he endured from that incident, never ceased to prey upon his spirits, till it brought him to his end.

A great number of this master's drawings, limnings, and designs, in water-colours and Indian ink, are to be seen frequently in the collections of the curious, which are much valued for the neatness and delicacy with which they are finished.

RAIBOLINI. Vid. FRANCESCO FRANCIÀ.

## PADRE FELICE RAMELLI.

*Painted Portrait, and History, in Miniature.*

DIED 1740, AGED 74.

He was born at Asti, in 1666, and learned the art of painting from Padre Abbate Danese, but finished his studies at Rome, where he became an ecclesiastic, and was one of the canons in the church of St. John Lateran. He was truly excellent in his art, and painted history and portrait with equal delicacy in miniature. He was invited by the King of Sardinia to Turin, and painted for that Monarch the portraits of the most celebrated masters in small, from originals done by those masters themselves; for which purpose, he copied some, after their portraits in the famous Florentine gallery, and he also painted several historical compositions.

He finished his pictures with incredible neatness and delicacy, and in a small compass gave every portrait the look of real nature and life. Those curious works of Ramelli are preserved in the cabinet of miniatures, in the King of Sardinia's palace at Turin; and among the heads of the artists, he has taken care to perpetuate his own, which he has represented in the habit of his order. His style of painting is exquisitely beautiful, and his colouring uncommonly natural and lively. Most of the performances of Ramelli are at Rome, the usual place of his residence, and they are held in the highest estimation by the curious.

## JOHN RAOUX.

*Painted History and Portrait.*

DIED 1734, AGED 57.

He was born at Montpellier, in 1677, and was the disciple of Bon Boullongne; but he studied at Rome and Venice for ten years, where he acquired a good manner of colouring, and followed his profession in several parts of Italy, with great credit. He painted historical subjects and portraits; and when he quitted Italy, he resided for some time in England, where he was particularly employed by Sir Andrew Fontaine; and his paintings were in considerable esteem. The principal work of this master, in France, was the representation of the different ages of man, comprised in four pictures, which he painted for the Grand Prior of Vendome, and they are still preserved in the palace of that nobleman.

## RAPHAEL SANTIO, DA URBINO.

*Painted History and Portrait.*

DIED 1520, AGED 37.

The superior merit of this sublime genius is too well known to require an encomium, or a description of those amazing powers which he, and he alone, possessed; for he excelled  
 Y y y in



in every part of his profession to so elevated a degree, as to secure the applause of the age in which he flourished, and the admiration of all succeeding ages.

He was born at Urbino, in 1483; the son of Giovanni Santio, a painter of no extraordinary eminence; who, observing the early inclination of his son to the art of painting, instructed him in the rudiments of it, while he was extremely young; and Raphael shewed such a wonderful capacity and genius, that in a few years he was enabled to assist his father in some of those works in which he was employed at Urbino. But Giovanni, desirous to give his son the best opportunity of improving his talents, placed him as a disciple with Pietro Perugino, who was then in his highest reputation.

The genius of Raphael soon displayed itself under that artist, and in a short time he imitated the style of his master in so exact a manner, that the work of the one could hardly be distinguished from that of the other; and as a proof of this, a picture of the Crucifixion is cited, which, by all the ablest judges and artists, would have been accounted the performance of Perugino, if it had not been inscribed with the name of Raphael.

However, he soon perceived, that by adhering to the manner of his master, he should never attain that perfection to which he aspired; and therefore he devoted himself to the study of the antiques, and made himself thoroughly acquainted with all their beauties, in order to transfuse them through his own compositions. The more he studied them, the more he was enamoured of their excellencies; and not content with the perusal of those wonderful sculptures of the ancient artists to which he had access, he employed at his own expence several good painters to design every object that was curious at Puteoli, Bajæ, and the different cities of Greece, either in statuary or architecture; of which he made a charming and judicious use in his subsequent compositions.

As the works of Lionardo da Vinci and Michael Angelo Buonaroti, at Florence, were at that time universally admired, he went thither; and having observed the style of each of those famous painters with the utmost accuracy, he saw sufficient merit in both to improve his own taste of design, and altered that manner which he had acquired in the school of Perugino. He also considerably advanced his knowledge of colouring, by observing the manner of Masaccio at Florence; and gained an additional skill in perspective, as well as in the management and union of colours, by his intimacy with Bartolomeo Baccio.

Every accomplishment and qualification necessary to form an illustrious painter were combined in Raphael; a sublimity of thought, a fruitful and rich invention, remarkable correctness of drawing and design, and a wonderful disposition and expression. His attitudes are noble, natural, and graceful, and contrasted without the smallest appearance of affectation or constraint; and to the elegance and grandeur of the antique he added the simplicity of nature; for, though he admired the antique statues as highly as he ought, yet he studied nature with equal assiduity; from which combined attention to both resulted that amazing variety and elegance in the forms, actions, and attitudes of his figures, and those delicate and graceful airs of the heads which distinguish his compositions from all others; and in which he surpassed the greatest masters, who flourished since the revival of the art of painting.

It has been objected to Raphael, that, by too nice a regard to the purity and correctness of his outline, his outline often became hard: but whatever small imperfections may be imputed to that inimitable artist, he is allowed to have diffused more grace through all his works, more truth, nature, and sublimity, than any painter who has yet appeared. Correggio alone could enter even into a competition with him for grace; but he was unequal to Raphael in every other branch of his art.

At different periods of his life, Raphael had very different manners. His first was derived from the school of Perugino, which he retained for a long time; and it is the opinion of some writers, that he never entirely abandoned it. But as soon as he had contemplated the cartons of Buonaroti and Lionardo da Vinci, he in a great measure divested himself of the dryness of his first master, and, blending the boldness of Michael Angelo with his own graceful ideas, he formed a style of design more perfect than his model; and at last struck out a manner peculiar to himself, and superior to all others, full of grace, dignity, ease, and elegance, which he retained as long as he lived. Every new composition added to his fame, and his latest work of the Transfiguration is accounted his best.

He excelled in portrait as well as in history, and by his pencil immortalized Pope Julius II. and Leo X. with many of the Cardinals of his time; representing them with such life and nature, such dignity of character, and such expression, as surpasses the power of description. He finished his pictures, especially his easel-pictures, exquisitely; and took all possible care to give them the utmost perfection; and yet it is said, he was expeditious in his method of working. From the time he shook off the dry taste of Perugino his draperies were cast in a most noble style, disposed with an elegant mixture of simplicity and grandeur, and always so placed that the finer parts of the naked, particularly about the joints, were discernible in every figure.

It is remarkable, that the most capital fresco paintings of Raphael, in the Vatican, do not strike one immediately with that surprise which undoubtedly is expected from the fame of that illustrious master; and a story is related that a person of acknowledged taste and judgment, who also was an idolizer of Raphael, visiting the Vatican with an eager desire to study his works, passed by those very compositions with indifference which were the objects of his enquiry and curiosity, till he was recalled by his conductor, who told him that he had overlooked what he sought for.

That effect is supposed by De Piles to be occasioned by the want of strength of colouring proper for each object, that colouring not being sufficiently supported by a powerful chiaro-scuro. But another fine \* writer accounts for it in a different manner. He observes, that the works of Raphael strike little at first sight, because he imitates nature so well, that the spectator is no more surprised than when he sees the object itself, which would excite no degree of surprise at all; but that an uncommon expression, strong colouring, or odd and singular attitudes of an inferior artist, strike us at first sight,

Y y 2

because

\* Montesquieu.



because we have not been accustomed to see them elsewhere. And to illustrate this point, he compares Raphael to Virgil, sublime, easy, natural, and majestic; and the Venetian painters, with their constrained attitudes, he compares to Lucan. Virgil, more natural, strikes us at first less, to strike us afterwards more sensibly; Lucan strikes immediately, but strikes us abundantly less after. And certainly there cannot be a stronger test of the excellence of any performance, either in poetry or painting, than to find the surprise we at first feel, to be not very powerful; and yet to find, by more frequently conversing with it, that it not only supports itself, but increases continually in our esteem, and at last leads us to admiration.

The prodigious number of works in which Raphael was engaged loaded him with riches and honour, and constrained him to procure young artists to assist him in the execution of his designs; and by that means many eminent painters were formed under his direction. But he was so particularly careful, that he corrected with his own hand whatever he found imperfectly executed by his disciples, and gave those finishing touches to the whole which have rendered those works the admiration of the world.

Though, in several of his paintings, the colouring may not seem to equal the perfection of the other parts; yet most of his portraits, and many of his easel-pictures, for their high finishing, and exquisite colouring; are not surpassed by the pencil of the greatest painter, not even by Titian. And of this, the portraits of Julius, Leo; and Alexander Farnese, who was afterwards Paul III. as also the St. Michael, and the Holy Family, which are in the Royal collection in France, and the St. John in the Desert, are incontestable evidences.

To enumerate the various and extensive works of this astonishing genius, would require a volume; and to describe them justly, in proportion to their merit, would demand an understanding as enlarged as his own. But as they are now universally known to all the lovers of the art, by the multitude of prints published after his designs; and as the works of Raphael have been examined by the curious of all nations, who have travelled through the different parts of Europe; a particular description, or recital, seems to be the less necessary; though I cannot omit the mentioning of a few.

In the Royal collection of his Majesty King George III. are those celebrated \* cartons, which have been for so many years the glory of England, and the envy of all other polite nations. And his Majesty, who is so eminently distinguished as an encourager of the  
finer

\* Abbé du Bos, in his treatise on poetry and painting, explaining the beauties of the cartons of Raphael, is guilty of such a mistake as cannot but appear unpardonable, in a writer of so much taste and genius as he is generally esteemed. The Abbé had sufficient opportunity to commend Raphael for his real excellencies, without applauding him for a defect, and such a defect as the judgment and knowledge of Raphael would not permit him to be guilty of.

Du Bos, in describing the carton of the miraculous draught of fishes, points out with propriety, the expression of St. Peter, St. John, and other disciples, and proceeds at last to illustrate a singular character, which he seems particularly to admire, for the strength and justness of the expression; that figure (according to his opinion) being represented with a confused countenance, a melancholy complexion, and seeming to be devoured by black jealousy, in which person (he says) it is easy to distinguish Judas.

finer arts, must merit the applause of posterity, as well as of the present age, for expressing such a judicious attention to those precious treasures, as to order them to be removed from Hampton Court, where they were evidently in danger of perishing, to place them under his own royal care and inspection: his Majesty having, at the same time, manifested a more refined taste for those inestimable performances, than hath been shewn by any of his predecessors who possessed them.

In France are the pictures of St. Margaret and St. George; the latter of which (according to Sandrart) was formerly in the possession of King Charles I. as also the remarkable and lovely pictures of St. John in the Desert, and that Holy Family mentioned by Sandrart, in which an Angel is represented shedding flowers round the Virgin. In the treasury of Loretto is one of Raphael's pictures, amazingly fine, representing the Virgin \* with Christ on her lap; which cannot be looked on, without feeling a veneration and awe, as well as admiration; the grandeur of the object excluding all idea of the painter, for it appears more a reality than a picture. There appears in the face of the Virgin, somewhat that looks more than mortal; and the infant, though in the innocent posture of throwing up the legs and arms, though all the air of infancy is in the face, has yet something that is divine in every part. The look is sweeter than that of a human face, and yet, with all the grace that is diffused through it, there is an air that is awful. The disposition in this picture has an inimitable dignity and ease; the drapery of the Virgin has a noble simplicity, and the attitude of the head hath such an inconceivable grace and softness, as not only charms, but astonishes every beholder.

The original design for the famous picture of the School of Athens is preserved in the Ambrosian library at Milan.

#### RAPHAEL DA RHEGIO, called RAPHAELINO.

##### *Painted History and Portrait.*

DIED 1580, AGED 28.

He was born at a village near Rhegio, in 1552; and his parents being but poor, he was employed in low and servile offices while he was young, which gave him a disgust to

Now, if that very ingenious writer, Mr. Du Bos, had but maturely considered the precise time that Raphael chose for his subject, which the Evangelist tells us was the third time of his appearing to the disciples after his resurrection, and consequently some weeks after the death of Judas, who hanged himself when Christ was condemned; or, had he even counted the number of figures in the composition, which is only eleven and the Lord; he could never have erred so unaccountably, as to imagine that Raphael deserved commendation for being so absurd as to introduce so infamous a wretch, at such a point of time; when Christ was directing his disciples to take care of his flock; or for grouping such a person among the Apostles, who, as he was dead before, could not associate with them; and who, if he had been alive, they would have avoided with detestation and abhorrence. Certainly the Abbé, with ever so little reflection, must have perceived, that the discernment and judgment of Raphael would not have permitted him to be guilty of so gross an anachronism.

Perhaps the best apology, and probably the truest, that can be made for this mistake of Du Bos, is, that he was much more conversant and better acquainted with the works of Raphael, than with the works of the Evangelists.

\* Vid. Letters from the East.



to that kind of life, and induced him privately to quit the place of his nativity. As the impulse of his genius directed him to painting, he sought out the artists in that profession; and by having an amiable person with an agreeable conduct, he was treated by them with great kindness, and instructed in the rudiments of the art. Afterwards, he became the disciple of Frederick Zuccherò, and made such an incredible progress under the guidance of that master, that, in the compass of only one year, his performances were accounted equal to those of his instructor.

He was employed in the principal churches at Rome, and in many of the palaces of the Nobility; he worked with equal beauty in fresco and in oil, in portrait and history, and rose into the highest esteem; so that most of the young artists of his time admired his style, and industriously studied to imitate his manner. He possessed many of the most estimable parts of the art of painting; his design was spirited and correct; there appeared great union and harmony in his colouring; he had also a considerable portion of grace, and his pictures had a bold relief, by the deepness of his shadowings, which were managed with so much skill, as to give a lustre to the brighter tints.

Among the capital works of this master, two are particularly mentioned: the subject of one is, the Cripple restored to the use of his limbs by St. Peter and St. John, the same subject which Raphael designed in one of the cartons; the other is St. Andrew conducting his brother Peter to Christ. Both these are excellent compositions, correctly drawn and finely coloured; the draperies are broad and in a grand taste; and the trees and landscapes in the latter are beautifully executed.

#### JOHN VAN RAVESTEYN.

##### *Painted Portrait.*

He was born at the Hague, about the year 1580; and although it is uncertain to what master he owed his instruction, yet his works are sufficient evidences of his extraordinary merit. He was confessedly superior to any of the preceding artists among the Flemings, and (excepting Rubens and Vandyck) equal to the best of his contemporaries, and perhaps surpassed them.

His composition is extremely good, and full of spirit; his attitudes are easy, and have an agreeable variety; his lights and shadows are judiciously distributed; his colouring is remarkably good, and his touch is broad and firm. His knowledge in perspective was very extensive, and he particularly excelled in that part of it which is called Aërial; nor was there any painter of his time who shewed more skill in the harmonious mixture of his colours.

Several large pictures of this master's painting are to be seen in the grand banqueting hall at the Hague, which will justify all that can be said in his commendation. One of them is fifteen feet long, and in it are represented the Magistrates of the Hague, seated at a table. It contains twenty-six figures, portraits of the principal persons, and all the figures

figures are as large as life. The disposition is very judicious, the attitudes well contrasted, and the likeness in each of the portraits is said to have been surprisingly strong.

#### HUBERT VAN RAVESTEYN.

*Painted Still-Life and Conversations.*

He was born at Dort, about the year 1647, and became a painter of very great reputation, making a proper allowance for the meanness of his subjects. They were all taken from the lowest life, such as the houses of boors and villagers; and generally he chose to describe the insides of those miserable habitations, where sheep were penned up, and maids were busied in scowering the kitchen utensils, slaughtering times, boys blowing up bladders of animals, entrails of hogs, sausages, baskets, and such like objects. But it must be confessed, that every subject he painted shewed a wonderful neatness in the execution.

The tints of his colouring had truth and nature to recommend them to the eye; his drawing was correct; his pictures shewed that the artist had a fine understanding of the *chiaro-scuro*, and they were remarkably transparent.

#### NICHOLAS VAN RAVESTEYN.

*Painted History and Portrait.*

DIED 1750, AGED 89.

He was born at Bommel, in 1661, and was originally educated for a literary profession, though his father, Henry Ravesteyn, who was a good painter, gave him some instruction in drawing and design. But being deprived of his father while he was pursuing his classical studies, he changed his resolution, and determined to make the art of painting his profession, as several of his family had gained considerable riches and reputation in that way of life; and he placed himself at first under the direction of William Doudyns, though he afterwards studied with John de Baan.

He imitated the manner of both masters; but he took care to add to his other knowledge, the knowledge of nature, to which he perpetually attended; not permitting even the most minute object to pass unnoticed, or without his endeavouring to design after it.

His first appearance as an artist was in his native city, where he soon found employment among persons of the greatest distinction; and in a short time perceived, that he was unable to execute one half of the business he was solicited to undertake. What increased his reputation exceedingly was, his painting the portrait of the Princess of Waldeck after her death; for which purpose he had been invited to the Court of Kuilenburg. As no painter had been so fortunate as to hit her likeness while she was alive, Ravesteyn himself, as well as his employers, had very small hopes of success; and yet he was so happy as to prove successful, even to the admiration of all; and received such presents from that Court, as were a public testimony of his uncommon abilities.

But,



But, although he excelled in portrait, yet he also distinguished himself as a painter of history; in which he shewed genius, and elevation of thought. He designed in a good taste, he had a free and easy manner of handling, and a pleasing tone of colour. For the most part, he painted his portraits in the historical taste, and his figures had not only a striking resemblance, but the disposition of them was elegant.

This master lived to a great age, and painted to the last year of his life; yet even in his latest performances it is very observable, that no traces can be discerned of the weakness or infirmities of old-age.

#### TOMMASO REDI.

*Painted History and Portrait.*

DIED 1726, AGED 61.

He was born at Florence, in 1665, and placed as a disciple with Domenico Gabbiani, who had just returned from perfecting his studies at Rome and other parts of Italy, to settle in his own country. He had not been for any length of time under the direction of Domenico, till he gave exemplary proofs of a proficiency, beyond the expectation of all the professed artists, in correctness and elegance. And to improve those talents which appeared so promising, he was sent to the Florentine academy at Rome, which was at that time conducted by Ciro Ferri, and Carlo Maratti, and maintained by the liberality of the Grand Duke Cosmo III. where he accomplished himself in design and colouring, so as to have very few who could enter into competition with him.

At his return to Florence, his merit procured him the patronage and particular esteem of Cosmo, who employed him in several works for his palaces; and he was also solicited to adorn many of the churches, convents, and houses of the Nobility in that city. He composed a great number of subjects, sacred and profane, and several from poetic or fabulous history; as also some that were allegorical, which were eagerly purchased by the Florentines. A few of the historical compositions of Redi were bought by English Noblemen, whose names are not recited, though the subjects of some of them are noticed; particularly the apparition of Cæsar to Brutus; Cincinnatus, taken from the plough to assume the dictatorial office; and the Continnence of Scipio.

He painted portraits in an excellent style; and designed most of the antique monuments of Tuscany, with singular exactness, which were afterwards engraved and published. The Czar Peter, who in his travels had an opportunity of seeing some of Redi's performances, and was exceedingly anxious to introduce the polite arts into his dominions, sent four young gentlemen to Florence, to be taught the art of painting, under his direction. At their return to Moscow, the Czar was so highly pleased with their proficiency, that he determined to erect an academy at Moscow for painting, and offered twelve hundred crowns annual pension to Redi, beside other emoluments, to induce him to undertake the direction of it; and that master would willingly have embraced so

honourable

honourable a proposal, had he not been, by the most pressing entreaties of his friends, detained in his own country.

In history, this artist designed with very great elegance and correctness; his style of colouring is sweet, being an agreeable mixture of the tints of his two Roman masters, Carlo Maratti, and Ciro Ferri. His attitudes, in general, are well chosen; his portraits very happily express the character of his models; and, in all parts of his profession, he shewed a ready invention, great freedom of hand, and a good disposition of his figures.

REGILLO. Vid. PORDENONE.

WENCESLAUS LAURENT REINER.

*Painted History, Landscapes, and Battles.*

DIED 1743, AGED 57.

He was born at Prague, in 1686, and was the son of an indifferent sculptor, who endeavoured, according to his ability, to instruct him in drawing and painting; but his chief knowledge was derived from the rules and directions given him by Brendel, a painter of some consideration in that city. As Reiner grew desirous to obtain greater improvement, he served an apprenticeship of three years to a professed, but wretched artist, from whom it was impossible for him to acquire what he sought for industriously; and finding his time unprofitably wasted, being also disappointed in his hopes, he determined to trust to the strength of his own genius. He therefore diligently studied after the best models he could procure; he attended to nature, and at last became a painter of distinction, having rendered himself master of the true principles of his art. He painted history, landscape, animals, and battles, with great credit, and worked as expertly in fresco as in oil; so that he was employed in several grand designs at Vienna, Breslau, and in Bohemia, for the altar-pieces of churches and convents, which he executed with reputation.

The compositions of this master are always filled with a number of figures; and his design and colouring are commendable. His landscapes are strongly coloured, and shew a great deal of truth and nature; and the figures, as well as the animals which he introduces, are much in the style and manner of Van Bloemen. Some of the paintings of Reiner are honoured with a place in the grand gallery of Augustus, King of Poland, and many of his works were in the possession of the late Count Bruhl.

REMBRANDT VAN RYN.

*Painted History and Portrait.*

\*DIED 1674, AGED 68.

He was born at a village near Leyden, in 1606. His real name was Gerretsz; but he is known by the name of Van Ryn, an appellation given him from the place where he

Z z z spent

\* According to De Piles, Rembrandt died in 1668, aged 62



spent the youthful part of his life, which was on the borders of the Rhine. As he gave very early tokens of a strong genius to painting, he was at first placed under the care of Jacques van Zwanenburg, in whose school he continued for three years; and in that time afforded such evident proofs of uncommon and superior talents as extremely surprised his instructor. Afterwards he was the disciple of Peter Lastman, but staid no longer than six months with that master; and for the same length of time he studied under Jacob Pinas; from whose manner, it is said, Rembrandt acquired that taste for strong oppositions of light and shadow, which he ever after so happily cultivated. He formed his own manner entirely by studying and imitating nature, which he copied in its most simple dress, without any apparent attention to elegance of choice. But although it was not his talent to select what was most beautiful or graceful in nature, yet had he an amazing power, in representing every object that was before his eyes with such truth, force, and life, as nothing but nature itself can equal.

By the advice of an artist, who was his friend, Rembrandt was prevailed on to carry one of his first performances to the Hague; and he there offered it to an able connoisseur, who treated him with great kindness and respect, and presented him with an hundred florins for the picture. That incident, though not seeming to be of any great consequence, yet laid the foundation of Rembrandt's fortune; for, it not only served to make the public acquainted with his abilities, but it also contributed to make him more sensible of his merit. And as he soon after was solicited for his works, by many persons of distinction, he settled at Amsterdam, where he might follow his profession with more ease and advantage.

Incessant business crowded on Rembrandt immediately, so as scarcely to allow him time to gratify the general demand for his paintings; and he had such a number of pupils, that wealth flowed in upon him plentifully, from many sources. For, as most of his disciples were the sons of people of condition or fortune, he received from each of them an hundred florins a year for their instruction; and he had sagacity enough to raise a considerable sum, by the sale of those copies which they made after his pictures and designs: for he always retouched them in several parts, with his own free pencil, to increase their value, by inducing purchasers to believe them to be really his own. And we are assured by Sandrart, that by such kind of traffic, and an artful management of the sale of his etchings, he gained every year, at the least, two thousand five hundred florins.

His style of painting, in the first years of his practice, was very different from that of his latter time; for his early performances were finished highly, and with a neat pencil, resembling those of Mieris; but he afterwards assumed a style of colouring and handling, as opposite to it as possible, strong, bold, and with a degree of force that astonishes; in which he has been unexcelled by any artist, though Eeckhout, and some of his best disciples, have approached very near him. In his first manner are, the historical picture of Ahafuerus, Esther, and Haman; the Woman taken in adultery; and St. John preaching in the wilderness; which are mentioned as being exquisitely finished, and yet touched with inexpressible fire and spirit. Houbraken seems to ascribe more real merit to his former than his latter works, although at that time he painted with amazing expedition.

The invention of Rembrandt was very fertile, and his imagination lively and active; but his composition, notwithstanding it was remarkable for strength of expression, was destitute of grandeur; and although his genius was full of fire, yet he wanted elevation of thought, and had little or no notion of grace or elegance. It has been said, that if Rembrandt had visited Rome, his taste would have been proportionably refined; and that the knowledge of the antique, added to his other eminent qualifications, might have produced a master equal to the most exalted character. But that this would certainly have been the effect of his visiting Italy, may justly be doubted, when the prevalence of habit is considered; when his mind was stored with ideas taken from gross and heavy nature, to which he had been familiarised from his infancy; and if it be also particularly considered, that he took pains to furnish himself with a collection of the finest Italian prints, drawings and designs, many of them taken from the antiques, which he seems to have studied with pleasure, but without the smallest improvement of his taste. It appears as if he had more solid delight in contemplating his own repository of old draperies, armour, weapons, and turbans, which he jocularly called his antiques, than he ever felt from surveying the works of the Grecian artists, or the compositions of Raphael.

As to his colouring, it was surprising; his carnations are as true, as fresh, and as perfect, in the subjects he painted, as they appear in the works of Titian, or any other master, with this only difference, that the colouring of Titian will admit of the nearest inspection, whereas that of Rembrandt must be viewed at a convenient distance; and then an equal degree of union, force, and harmony, may be observed in both.

His portraits are confessedly excellent; but by his being accustomed to imitate nature exactly, and the nature he imitated being always of the heavy kind, his portraits, though admirable in respect of the likeness, and the look of life, want grace and dignity in the airs and attitudes. In regard to other particulars, he was so exact in giving the true resemblance of the persons who sat to him, that he distinguished the predominant feature and character in every face, without endeavouring to improve or embellish it. And in many of his heads may be seen such a minute exactness, that he represented even the hairs of the beard and the wrinkles of old age: yet, at a proper distance, the whole has an effect that astonishes; for he imitated his model in so true, so plain, and so faithful a manner, that every portrait appears animated, and as if starting from the canvas.

His local colours are extremely good; he perfectly understood the principles of the chiaro-scuro; and it is reported, that he generally painted in a chamber, so contrived as to admit but one ray of light, and that from above. The lights in his pictures were painted with a body of colour unusually thick, as if the artist had an intention rather to model than to paint; but he knew the nature and property of each particular colour so thoroughly, that he placed every tint in its proper place, and by that means avoided the necessity of breaking and torturing his colours, and preserved them in their full freshness, beauty, and lustre.

One of his greatest defects appeared in his designing the naked; for in such figures he was excessively incorrect: the bodies were either too gross or too lean, the extremities



too small or too great, and the whole figures generally out of proportion. But in other parts of his art, such as colouring, expression, and the force produced by lights and shadows, happily and harmoniously opposed, he had few equal to him, and none superior.

The etchings of Rembrandt are exceedingly admired, and collected with great care and expence for the cabinets of the curious, in most parts of Europe; and it is remarked, that none of his prints are dated earlier than 1628, nor later than 1659, though there are several of his paintings dated in 1660, and particularly the portrait of a Franciscan Friar. He had the same spirit in every stroke of the graver, as in the markings of his pencil; there seems not to be a single touch that does not produce expression and life.

The genuine works of this master are rarely to be met with, and, whenever they are to be purchased, they afford incredible prices. Many of them are preserved in the rich collections of the English Nobility; some are in the Duke's palace at Florence, where the portrait of Rembrandt painted by himself is placed in the gallery of artists; a few of his works are at Genoa, one or two at Turin, and several in the cabinets of the French King and the Duke of Orleans.

R E S C H I. Vid. P A N D O L F O.

P E T E R R E U V E N.

*Painted History and Portrait.*

DIED 1718, AGED 68.

He was born in 1650, and was a disciple of Jacques Jordæns, with whom he studied and practised so industriously, that he became very considerable in his profession.

He was mostly employed in great works, such as the decorations of magnificent halls, salons, and grand apartments, in which he generally painted the cielings. He designed the triumphal arches for the reception of King William III. at the Hague; and in that work, the merit of his composition, as well as his execution procured him extraordinary applause. The finest apartments at Loo are painted by this master, who was remarkable for the variety which appears in his composition, for the readiness of his execution, and the freedom and firmness of his pencil; and it seems inconceivable, to those who observe how carefully his works are finished, how they could be accomplished in so short a time as in reality they were, considering at the same time the goodness of the colouring, and the abundance of figures which are introduced.

J A N D E R E Y N, or R H E N I, called L A N G J A N.

*Painted History and Portrait.*

DIED 1678, AGED 68.

This painter was born at Dunkirk, in 1610, and had the happiness to be a disciple of Vandyck. Under the conduct of that eminent master, he distinguished himself in such a manner

manner that he was esteemed the best performer in that school, and an honour to his instructor. He was so attached to his master, that he followed him to London; where, it is thought, he continued as long as he lived. In these kingdoms he is mostly known by the name of Lang Jan.

No artist approached so near to Vandyck, as De Rëyn, in every part of painting; he strongly resembled him in the lovely tone of his colour, in the spirit of his touch, and in the delicacy of his pencil. His design is very correct, and the hands of his figures have the same elegant turn and exactness, which are observable in all the works of his master. His composition is generally in a noble style, though some think it to be rather a little encumbered and confused; but, in other respects, his manner was extremely grand. His draperies are broad and well cast; and in all his paintings he shews a fine intelligence of the *chiaro-scuro*.

It is imagined that the scarcity of the works of Lang Jan, is occasioned by so many of them being imputed to Vandyck, and sold for the performances of that incomparable master; which circumstance, if true, is undoubtedly more to his honour than any thing that could be said in his commendation. Among the indisputable works of this artist, are mentioned the Baptism of Totila, which is in a church at Dunkirk; and in the hall of the Jesuits in the same city, are painted the figures of several Saints, larger than life; and also a grand altar-piece in the parish church of St. Martin, at Bergues, representing Herodias bringing the head of St. John to Herod, which is exceedingly admired.

R I B E R A. Vid. SPAGNOLETTO.

SEBASTIAN RICCI.

*Painted History.*

DIED 1734, AGED 75.

He was born at Belluno, near the Marquisate of Trevigiano, in 1659; and having discovered a very early genius to the art of painting, he was conducted by his father to Venice, and placed as a disciple with Frederico \* Cervelli, a Milanese painter of good reputation, under whom he diligently studied design and colouring for nine years. Afterwards he improved himself at Bologna, and other cities of Italy through which he travelled, by copying the works of the great masters; and in his progress obtained the favour and patronage of Rannuccio II. Duke of Parma, for whom he finished some very grand designs.

By the liberality of that Prince he was honourably maintained at Rome, to improve himself still more, by studying the productions of the best ancient and modern artists; and he there established his taste, and formed that grandeur of style which procured him universal

\* In the *Abrégé*, &c. this Milanese painter is called Corvelli; but according to the *Museum Florentinum*, Cervelli.



universal esteem. Having at length quitted Rome, and finished some excellent designs at Milan, he returned to Venice, where his pleasing manner of colouring attracted the attention of every lover of the art; and he was so eagerly solicited for his paintings, that he could barely allow himself leisure to take even his necessary refreshments.

The fame of Sebastian fled speedily through every part of Europe, and he received an invitation to the Court of the Emperor at Vienna, to adorn the magnificent palace of Schoenbrunn; by which work he not only added highly to his reputation, but also to his fortune. From Vienna, he was encouraged to visit London, where he was immediately and incessantly employed by the Court, by the Nobility, and by a number of persons of ample fortune, who were competent judges of his extraordinary merit, and were desirous to possess some of his productions.

He resided in England for ten years, and immortalised his name by several grand compositions; and being enriched by that generous nation, who are uncommonly liberal to all kinds of merit, he returned to Venice, accompanied by his nephew Marco Ricci, and settled in that city for the remainder of his life.

He had a fruitful and fine imagination; a grandeur and elevation of thought; his compositions are remarkable for their judicious ordonnance and harmony; his touch is light; he had a ready and great execution; and his tone of colouring is agreeable, though sometimes he is a little too black. Had he consulted nature more attentively, his figures would have been more correct; but he was too apt to undertake too many things at one time, which caused him principally to work from imagination, and that always constrains an artist to keep too much to one and the same manner. However, his paintings have maintained an universal reputation, and are bought by the most able judges at considerable prices.

Among many excellent works of this master, besides those at Chelsea and Montague-house, three are particularly applauded, which are in the church of St. Cosmus and Damian, at Venice. One is the representation of David bringing back the Ark in triumph; another is, the Dedication of the Temple by Solomon; and the third, Moses commanding water out of the Rock, which is enriched with an admirable landscape, painted by his nephew Marco Ricci.

#### MARCO RICCI.

*Painted Landscape, History, and Perspective Architecture.*

DIED 1730.

He was the nephew and disciple of Sebastian Ricci, equally eminent for painting history, architecture, and landscape; but, in the latter, his style and taste of design appear truly excellent. He studied, and also designed the most beautiful edifices, ruins, and scenes, that engaged his attention either in Rome, or in the villages around it, with which he enriched his ideas; and being possessed of a very happy genius, it directed him  
to

to make an elegant use of those rich materials, by introducing into his landscapes such noble remains of ancient magnificence, as distinguish his compositions from those of any other artist. In the choice of his scenes and situations, in the breaking of his grounds, and conducting his distances with perspective truth, he was superior to most of his contemporaries. In short, in every part he shews evidently, that he had studied nature in its most beautiful dress; and so much grandeur of taste appears in the whole, as can rarely be seen in the works of any other master.

It has been indeed not unjustly observed, that the colouring of Marco has not that force and lustre which seem necessary to engage and satisfy the eye of the spectator; but the grandeur of his ideas, and the elegance of his taste, must for ever afford a sensible delight to a judicious observer. He painted both in oil and in distemper; but he is accounted much more excellent in the latter than in the former.

Many of the pictures painted by this master are to be seen in England. At Burlington-house some of the ceilings were painted by him, and also a piece of ruins in the style of Viviano; and at Bulstrode, a seat belonging to the Duke of Portland, he painted, in the chapel, the Last Supper, in which composition he has introduced his own portrait in a modern habit, with an equal degree of vanity, impropriety, and absurdity.

RICCIARELLI. Vid. DANIEL DA VOLTERRA.

DOMENICO RICCIO, called BRUSA-SORCI.

*Painted History.*

DIED 1567, AGED 73.

He was born at Verona, in \* 1494, and was a disciple of Giovanni Francesco Caroto, who taught him design and colouring, and qualified him to appear with credit in his profession. But being ambitious to obtain a more extensive knowledge of the art, than he could acquire in the school of Caroto, he went to Venice, to study the works of Giorgione and Titian.

To discover the peculiar excellencies of those great artists, he was indefatigable in making observations, and full as diligent in endeavouring to imitate what he approved. At last he arrived at such perfection, that his works were generally admired and coveted, for the beauty of his colouring, and the attitudes of his figures, that were full of motion and life.

In the Cardinal Gonzaga he found a zealous protector and friend, who invited him to Mantua; and during his residence in that city he had the honour of painting in competition

\* Among many errors in the Chronological Tables of the eminent painters, published by Harms, there appears one unaccountable mistake, in reference to Domenico Riccio; for in Table V. he sets down that master as being born in 1484, or 1486, only taking notice that he studied Giorgione and Titian; and yet in the very next Table, VI. he mentions the very same master as being born in 1494, and the disciple of Caroto.



tion with two of the most celebrated masters of his time, Paolo Veronese, and Paolo Farinato.

In the church of St. George, at Verona, is a picture by this master, representing the gathering of the Manna in the Wilderness, which is accounted a fine composition; and in respect of the colouring has much more force than a famous picture by Farinato, which is placed not far from it.

#### CLAUDIO RIDOLFI.

*Painted History and Portrait.*

DIED 1644, AGED 84.

This artist was born at Verona, in 1560, and learned design and colouring from Dario dal Pozzo; but after he had spent a few years under the direction of that master, he went to Venice, and entered himself as a disciple in the school of Paolo Veronese, where he exerted his utmost industry to copy the compositions of that famous painter, and to guide his practice entirely by his precepts.

By that prudent method of conducting his studies, he established his taste, and resided for several years at Venice, to perfect himself as much as possible in his profession; and at last visited Rome and Urbino. In the former city, by conversing with the works of the ancient artists of Greece and Italy, he gained a correct manner of designing, and likewise the habit of introducing judiciously one broad mass of light in the principal part of his pictures, which produced an extraordinary fine effect. And at Urbino, by spending some time with Frederico Barroccio, he acquired a delicate touch, a sweetness of colouring and penciling, and the art of giving graceful airs to the heads of his figures. It is asserted by some writers on this subject, that, while he continued at Urbino, he painted a most celebrated picture, representing the Annunciation, which, for beauty of colour and excellent expression, is admired to a degree little short of adoration.

At Rome he finished a great number of portraits, remarkable for the dignity of their attitudes, as well as for their expression and striking resemblance; and those procured for him such general applause, as gave him a just title to be ranked in the number of the best painters of Italy.

#### JOHN KLASZE RIETSCHOOE.

*Painted Sea-pieces.*

DIED 1719, AGED 67.

He was born at Hoorn, in 1652, and was at first instructed by Abraham Leidts, but afterwards perfected himself in the school of Ludolph Backhuysen, whose manner of handling and design he imitated with so great success, that he is very deservedly ranked among the most esteemed painters in that style.

He was remarkably modest, and although he obtained praise for every work he finished, he could never prevail on himself to believe he deserved it, which seems to be an uncommon disposition of mind in a painter. He also possessed another quality full as singular, which was, that he appeared sanguine in giving a just commendation to the character and talents of any other artist, and silent with regard to his own.

#### HENRY RIETSCHOOF.

##### *Painted Sea-Pieces.*

He was the son and only disciple of Klaafze, born at Hoorn, in the year 1678. As he learned the art of painting from his father, he gave himself up entirely to his manner, and industriously studied his style of colouring, handling, and design; though sometimes he made the works of Backhuysen his model, and copied several of them with incredible exactness.

The subjects which he most frequently painted were rough gales of wind, storms, enraged seas, tempests attended with lightning, shipwrecks, and the distress of those who were whelming in the deep, or with difficulty escaping to the shore; and in those subjects he was accounted a good painter.

#### HYACINTH RIGAUD, Chevalier.

##### *Painted Portrait.*

DIED 1743, AGED 80.

He was born at Perpignan, in the province of Languedoc, in 1663, and received his earliest knowledge of the rudiments of the art from his father, Matthias Rigaud, a painter of some note. But happening to be deprived of his director when he was only eight years of age, the masters under whose care he was afterwards placed were incapable of affording him such a degree of instruction as he seemed capable of receiving, by the liveliness of his genius and talents. However, at last he contracted an intimate friendship with an excellent painter, named Ranc, who was in high reputation for portrait-painting, and especially for his colouring.

With that master Rigaud acquired a good taste, and freedom of hand, but his principal improvement was derived from his habituating himself to copy the works of Vandyck; and, after a few years diligently employed in a constant course of study and practice, his pictures could stand in competition with those of his master Ranc, for truth, for liveliness, and for expression.

He felt an impatient desire to visit Italy, but was dissuaded from taking that journey by Le Brun, who prevailed on him to continue at Paris, and perfect himself there in portrait-painting, by which he might assure himself of reputation and fortune. He therefore pursued that plan, and soon distinguished himself in such a manner, that the King of



France, the Princes of the Blood, the prime Nobility of that kingdom, and many foreign Princes, sat to him for their portraits, which procured him very great applause; and by Lewis XV. he was honoured with the order of St. Michael, as also with a very considerable pension in 1727.

He is accounted one of the best among the French masters, and his works are exceedingly prized in that kingdom. He had a free and spirited pencil, a lively tone of colouring, and, in many parts of his profession, shews a great deal of merit. But allowing Rigaud his just praise for those parts in which he particularly excelled, it cannot but be confessed that his draperies are too violently agitated, so as to compel the spectator's attention to them more than to the portrait. Nor can such a disposition in the draperies appear even natural, when the person is represented as under cover in an apartment, and at the same time the hair and the draperies appear as if the person sat abroad in a storm.

#### JOHN RILEY.

##### *Painted Portrait.*

\* DIED 1691, AGED 45.

He was born at London, in 1646, and instructed in the art of painting by Fuller and Zouft. An ingenious writer (in the *Anecdotes*) asserts that he was one of the best native painters that has flourished in England; and that there are draperies and hands painted by him that would do honour either to Lely or Kneller; the portrait of the Lord Keeper North, at Wroxton, being in every respect a capital performance.

Undoubtedly he had a great deal of merit, and some of his portraits justly deserve commendation; for his style of painting was agreeable, and his colouring extremely pleasing. But by being preceded by several eminent artists in his profession, such as Vandyck, Dobson, and Lely, and cotemporary also with Kneller, it seems no way surprising that his reputation was not advanced in proportion to his merit, or that his works did not engage the public attention as much as they really deserved. However, perhaps that singular modest diffidence, which Riley always had in respect to his own paintings, might also in some degree have contributed to make his merit less noticed; for nothing is more frequent than to see vanity, which is rarely the attendant on true merit, much more successful in pushing a man's fortune to an unexpected and unmerited height, than the more amiable qualities of humility and modesty, though accompanied (as they generally are) with real and solid merit.

After the death of Sir Peter Lely he advanced in the esteem of the public, and had the honour to paint the portraits of King Charles II. King James and his Queen, and was appointed state painter. He made nature his principal study, without adopting the manner of any master, and as far as he thought it prudent he improved or embellished it in his pictures; and,

\* In the *Chronological Tables* it is affirmed that Riley died in 1717, at the age of 71, which appears to be a very great mistake; for the most authentic writers assert that he died in 1691, at the age of 45.

and, like many other men of genius, he seems to be more respected by posterity, than by the age in which he flourished.

### ORAZIO RIMINALDI.

*Painted History.*

DIED 1630, AGED 32.

He was born at Pisa, in 1598, (though the Chronological Tables fix his birth in 1586) and at first was a disciple of Aurelio Lomi; but he afterwards became the disciple of Orazio Gentileschi, at Rome. To the instructions of that master he added an incessant application to the study of the antiques, and a diligent observation of the excellencies of the different modern masters; so that, on his return to his native city, he found encouragement and employment, even beyond his expectation.

The pictures of this master which are most commended, are Sampson destroying the Philistines; the Brazen Serpent in the Wilderness; and the Assumption of the Virgin; by those he firmly established his reputation, not only on account of the goodness of the composition, but for the beauty of the design, the elegant choice of the attitudes, and the free and firm style of his colouring.

Unhappily he died of the plague when he was yet young, and at a time when there was the greatest probability that he would arrive at the utmost excellence in his profession.

### ANTHONY RIVALZ.

*Painted History, and Portrait.*

DIED 1735, AGED 68.

He was born in 1667, and was the son of John Peter Rivalz, a painter of some note, who lived at Thoulouse, where it is supposed Anthony was born. His first knowledge in the art of painting was derived from his father; but his greatest improvement in design and composition he derived from Le Fage.

Though he visited Paris, and other cities of France, yet he perceived that at Rome only he could perfect himself in the best principles of his art; and therefore directed his course to that city, where he designed after the antiques, after the works of Raphael, and other celebrated artists, and produced some compositions, which (according to the French writers) excited the envy of the Italians when they were publicly exhibited.

One of the chief excellencies of Rivalz, consisted in copying the works of the great masters; and, by order of Cardinal Janson, the French Ambassador at Rome, he copied a Holy Family from Raphael, which performance was sent to the French King, and it is at present in the Royal collection. He likewise copied several pictures of Guido, Caravaggio, and Valentino, which have (as the French authors affirm) deceived very able connoisseurs.



The style of painting of this master was bold, his invention ready, and his design correct; his local colours were true, and he gave his pictures a great deal of force by the deepness of his shadows, in the taste of Caravaggio and Valentino; but his colouring was very unequal; sometimes a leaden grey tint predominated, sometimes the red, and often the blue, and reddish brown.

ROBUSTI. Vid. TINTORETTO.

PETER ROESTRAETEN.

*Painted Portrait and Still Life.*

DIED 1698, AGED 71.

He was born at Haerlem, in 1627, and became a disciple of Francis Hals, whose style and manner he followed with great credit for some years after he quitted that master, principally painting portraits. But the tendency of his genius seemed to incline him more to paint subjects of still life; and in that style he shewed himself equal to any artists of his time. Nothing could possibly appear with stronger characters of nature and truth than every object he painted appeared in his compositions. He grouped them with skill, and contrived the darker objects to be always so placed as to give a striking lustre to those that were naturally more bright, or more pellucid; and by an artful management of the chiaro-scuro, produced a suitable roundness and relief.

His subjects generally were musical instruments, gold, silver, or chrystal vases, china-ware, agates, and shells that were curious. His paintings were, for their neatness of penciling and delicacy of colour, superior to those painted by any of his cotemporaries, and in his time were so highly esteemed, that many of them are said to have been sold by him for forty and fifty pounds a piece. But it ought to be observed, that the present improved taste of the lovers of the art, makes them justly consider all those kind of subjects with abundantly less regard than they seemed to be entitled to formerly; and for that cause, the works of Roestraeten, notwithstanding their intrinsic merit, have proportionably sunk in their value. Yet even still it is impossible to behold the vessels of gold and silver, painted with so much accuracy by this artist, with such uncommon lustre, and such true imitation of nature, without commending them; though at the same time one cannot avoid wishing that so able a master had employed his pencil on more interesting subjects.

Mr. Descamps, and some other writers alledge, that Sir Peter Lely diverted him from painting portraits, out of a principle of envy and jealousy, lest he should have found in Roestraeten too powerful a rival, promising to procure him a greater advantage from his pictures of still life than he could gain by portraits, and to enrich him by his recommendation. But that story seems not to have any degree of probability, for the fame of Lely was then sufficiently established; nor have we any attested account of Roestraeten's

extraordinary merit, except in the peculiar style he pursued. Sir Peter did indeed most zealously recommend him, and by that means did really enrich him; but an impartial and benevolent mind would conclude, that the recommendation rather proceeded from an approbation of the work of that artist, than from so servile and sordid a motive as the fear of his becoming a competitor. And although Descamps seems to hint, that the English nation is so extravagantly fond of the works of Roestraeten that they will hardly suffer them to be carried out of the kingdom (by so false a suggestion depreciating the English taste, which is allowed through all Europe to be far superior to the French), yet certainly Mr. Descamps must have been of a very different opinion had he been in England, and had ever offered to become a purchaser of the pictures of this master; for he would have found the rates at which they are commonly sold very far inferior to their intrinsic value.

#### CONRADE ROEPEL.

*Painted Fruits, Plants, and Flowers.*

DIED 1748, AGED 69.

He was born at the Hague, in 1679, and was a disciple of Constantine Netscher, who designed to form him to portrait painting; but Roepel being of a weakly constitution, and ordered, for the benefit of his health, to reside in the purer air of the country, he took so much delight in his garden, that he became fond of painting plants and flowers, and succeeded beyond his hope. One of the greatest florists at the Hague furnished him with the most beautiful flowers in his collection, to serve him as models, in order to have a picture painted after them for his own pleasure; and Roepel disposed every object so agreeably, and finished the whole with so much truth, nature, and clearness of colour, that it at once established his reputation and fortune. Such unexpected success determined him to devote himself entirely to that style of painting; and in a short time he was considered as being equal to the best artists in that country, Van Huysum only being excepted.

By the solicitation of the Count Schaeferbergen he was induced to visit the Court of the Elector Palatine, and he carried along with him one of his pictures, with which the Elector was so highly pleased, that he paid him generously for it, employed him immediately, and also honoured him with a gold chain and a medal, condescending to place the chain round the neck of the artist with his own hands. The reception which he met with at Duffeldorp gave an additional value to his works when he returned to his own country; and he found the number of his admirers and employers greatly increased.

All those plants, fruits, and flowers, from which he composed his subjects, were carefully cultivated in his own garden; and in that place, which is represented as a delicious retirement, he was visited by persons of the first rank; a temperate life, and the innocent amusements in which he delighted, prolonged his life beyond all expectation, as he was naturally of a tender and weakly constitution; and at his death he was Director of the Academy of Painting at the Hague.

Notwithstanding



Notwithstanding the abundant merit of Van Huysum, the works of Roepel are very highly esteemed in Holland; and always afford large prices whenever they are to be purchased.

ROGER of BRUSSELS. Vid. VANDER WEYDE.

ROLAND ROGHMAN.

*Painted Landscape.*

DIED 1686, AGED 89.

He was born at Amsterdam, in 1597, and learned the art of painting in his native city; but he formed his manner entirely by studying after nature, without attending to the style of any particular master. He travelled through several parts of Germany, merely to furnish himself with materials for future compositions, designing every scene that pleased his imagination, every ruin, castle, village, or building, which engaged his attention, as well as the figures and cattle; those he generally sketched on the spot, and many of them are still preserved in the collections of the curious.

He had a firm and free manner of painting; his keeping was tolerably good; and some of his pictures have a pleasing effect; but there is a rawness frequently in his colouring; his grounds and trees are very often too brown, too dusky, and not of the tints of nature; and though his figures are usually too much laboured, they want elegance and character. The choice of his situations cannot be commended, nor is there a competent variety in the forms of his trees to allure the eye agreeably; but, in regard to many parts of his art, his merit was considerable.

It is by all writers mentioned to his honour, that a most sincere and disinterested friendship always subsisted between Roghman, Rembrandt, and Eeckhout.

ROKES. Vid. SORGH.

GIOVANNI FRANCESCO ROMANELLI, Cavalière.

*Painted History.*

DIED 1662, AGED 45.

He was born at Viterbo, in 1617, and was a disciple of Pietro da Cortona, who, with inexpressible satisfaction, observed the extraordinary proficiency of his pupil, and equally loved and respected him for the amiable dispositions of his mind, as he admired him for his comprehensive capacity and genius. By the attention he shewed to the precepts of his master, he became the best, and the most favourite disciple of Cortona; his style and handling were in imitation of that eminent artist; nor were his ideas or his composition any way inferior to him, and he was accounted more correct; though, in his colouring, his works appeared much colder than those of Pietro.

His

His invention was easy and agreeable, his drawing correct, and he generally gave a great deal of grace to the airs of his heads; being therefore possessed of so many of the perfections requisite to constitute a great painter, it is no wonder that he should be considered as one of the best artists of his time.

With an equal degree of freedom and spirit he painted in oil and in fresco, but he was accounted particularly excellent in the latter. For several years he was employed by the French King, who honoured him with the order of St. Michael; and in that Court he acquired a plentiful fortune, with abundant reputation. Having at last finished, with great applause, those grand designs in which he had been engaged, he returned to Rome, and spent the remainder of his life in that city, as much beloved for his virtue as he was admired for his merit.

His works are dispersed through most parts of Europe, and are accounted an ornament to the richest collections. Two of Romanelli's pictures, which were esteemed as some of the best of his performances, were transmitted from Italy to King Charles I; one was a Bacchanal, and the other a Banquet of the Gods.

#### U R B A N O R O M A N E L L I.

##### *Painted History.*

DIED 1682, AGED 44.

He was the son and disciple of Giovanni Francesco, born at Viterbo, in 1638. He painted in the manner and style of his father, but was not in any respect comparable to him. And yet, some of his copies after the works of Francesco, and also some of his own compositions, have been ascribed to his father, though a judicious eye will readily discern the difference, especially in those which were designed by Urbano, as they are very deficient in regard to correctness and grace, which are always to be found in the genuine works of Francesco.

#### G I R O L A M O R O M A N I N O.

##### *Painted History.*

He was born at Rome, about the year 1594, but it is not ascertained by any writer under what master he learned the rudiments and principles of painting. From Rome he travelled to Venice, in order to complete his studies, and there perfected himself, particularly in the knowledge of colouring; but having spent several years in close application, he visited Brescia, where he followed his profession with universal applause. Vasari recounts none of the works of this master, except what are to be seen at Brescia; but he says there are in that city many proofs of his extraordinary merit.

No artist could be more celebrated than Romanino, for a fine invention, for correctness of design, for the force and beauty of colouring, and a faithful resemblance of nature, not unlike the style and tint of Titian. He was accounted to be profoundly skilled in every branch of his art, and lived in as high esteem as any painter of his time.



He finished a prodigious number of designs in the churches, convents, and palaces at Brescia, in fresco and in oil; but his most capital performance was a scriptural subject, which he painted for the grand altar in the church of St. Francis in that city. In the old Louvre at Paris, and principally in the apartments of Anne of Austria, and the gallery of Apollo, are several of his paintings in fresco; which, though they are some of his earliest essays, shew more than the promise of an exalted genius. The correctness of the design, and the graceful ease of the draperies, not only afford pleasure to those who are competent judges, but even to those who are no great adepts in the art.

ROMANO. Vid. JULIO.

THEODORE ROMBOUTS.

*Painted History and Conversations.*

DIED 1637, AGED 40.

He was born at Antwerp, in 1597, and was a disciple of Abraham Janssens, under whom his progress was remarkably great. In his twentieth year the desire he had to improve himself, by seeing the works of the ancient and modern great artists, induced him to travel to Rome; and not long after his arrival in that city, being engaged to paint two subjects taken from the Old Testament, they proved a fortunate means of making his merit known; they introduced him to the acquaintance and favour of the great; and he had the satisfaction to find a number of persons very desirous to obtain some of his work.

While he continued at Rome he was industrious to increase his reputation, till he was honoured with an invitation to Florence by the Duke of Tuscany; and he executed several grand compositions for that Prince with so much success, that he was not only honourably rewarded for his performances, but he also received many valuable presents from the Duke, as marks of his particular esteem.

At his return to Antwerp he found Rubens in the height of his glory, and had cause to perceive that his own abilities, though they were in reality very great, were much obscured by the perfections of that eminent master. That observation not only excited in Rombouts a strong emulation, which probably was not unattended with some latent degree of envy, but it likewise urged him to paint some historical pictures, confessedly in competition with Rubens: of which number were, St. Francis receiving the Five Wounds; Abraham offering up Isaac; and an emblematical picture of Justice, with her Attributes, for the Court-house at Ghent; and in the latter so much elegance appeared in the composition, that it is said Rubens seemed surprised when he saw it.

Certainly it cannot truly be affirmed that he was equal to Rubens, though in many respects he had extraordinary merit; and it may be esteemed as an honour to Rombouts, that he was accounted to approach near to that celebrated artist. He had a lively genius, a good imagination, and considerable elegance in his style of composition. His figures generally

generally are near as large as life, and well designed; his pencil is free, his colouring warm, and his expression excellent.

It was lamented, that he often demeaned his pencil by painting low subjects, such as mountebanks and their attendants, inns, taverns, and soldiers playing at cards, which he did merely to get money; however, they were well executed, and much valued; but the historical pictures of Rombouts will for ever support his reputation, and make him appear a very eminent master.

CHRISTOFANO RONCALLI, called POMERANCIO.

*Painted History.*

DIED 1626, AGED 74.

He was born at Pomerancio, in the territory of Tuscany, in 1552, and was a disciple of Circignano; but his greatest improvement arose from his designing after the antique statues, and the best paintings of illustrious modern artists. As soon as his works were known, they engaged the public attention and esteem; and he was employed by the principal Nobility of Rome, and also for the churches and chapels. His performances gained him the highest applause for their singular elegance of taste and correct design, and he was deservedly ranked among the most famous artists of his time.

His engagements in some of the principal cities of Italy detained him there for several years, and his labours were repaid with honour and riches; but afterwards he was invited to different Courts of Europe, and he visited Germany, England, Flanders, and France; and in each country through which he travelled, every work he finished contributed to add to his reputation.

N. RONTBOUT.

*Painted Landscape.*

He was born in Flanders, and learned the art of painting in his native country; but as the Netherlands could not supply him with such a variety of scenes as suited his genius, he determined to search them out in other countries. He directed his course to Italy, through several parts of Germany and Switzerland; and, as he studied entirely after nature, he sketched every romantic scene that occurred to him in his travels; he designed most of those delicious views which are in the neighbourhood of Rome, and from those designs he generally composed his future landscapes.

His pictures are incomparably painted, and having so evident an appearance of nature and truth, must always afford pleasure to a judicious eye. His pencil is free and firm; his skies are clear, and charmingly adapted; his colouring is extremely good, particularly his local colours; his figures, though perhaps not as elegant as might be wished, are yet introduced with great judgment and propriety; and, by a skilful management of the chiaro-scuro, his pictures have a striking effect.



The paintings of this master are rarely to be met with, and afford considerable prices whenever they are to be purchased. They may readily be known by the richness and warmth of the tints in the fore-ground, by their fine perspective, by an uncommon transparency of colour, by the firmness and freedom of handling, united with delicate finishing, and by a peculiar form in many of his trees, resembling the pine or the larinx.

An excellent landscape, painted by this master in his best style, is in the possession of Thomas Cobbe, Esq. it represents a view of a bridge between two high hills; and in perspective under that grand arch is an agreeable prospect of a river, a distant range of hills, and an antique tower on the border of the stream, which has a fine effect. The name of Rontbout is inscribed on this picture.

#### JOHN ALBERTZ ROODSEUS.

*Painted Portrait.*

DIED 1674, AGED 59.

He was born at Hoorn, in 1615, was a disciple of Peter Lastman, became an exceeding good painter of portraits, and was held in almost as great esteem as Vander Helst. He had a beautiful and sweet manner of colouring, and finished his pictures with neatness and spirit.

The figures which he designed were always as large as life, and he particularly excelled in representing persons shooting at butts, in which subjects the attitudes and actions were natural and becoming; and his paintings in that style are much commended and admired in Holland.

#### JACQUES DE ROORE.

*Painted History and Conversations.*

DIED 1747, AGED 61.

He was born at Antwerp, in 1686, and received his first instructions in painting from Lewis Vanden Bosch; but afterwards he studied for two years under the direction of Vander Schoor, and at the last was placed as a disciple with Van Opstal. He copied the works of the best masters, and made so good a proficiency, that he was appointed to copy the St. Christopher of Rubens, which was intended for the Court of France; and he finished it so extremely exact, that it gave Van Opstal as much surprise as satisfaction, and he only slightly re-touched it in a few places.

As soon as De Roore had accomplished that work he commenced artist, and composed every subject he painted, sometimes in the taste of Van Orlay, and sometimes in the style of Teniers; and for each picture his usual price was fifteen pounds, and often much more. So that in a few years his works were in such general esteem, that although he was very laborious, he found it impossible to answer the demands made for his performances.

At

At Leyden, in a grand falon, he painted the history of Achilles; and, on the cieling, the apotheosis of that hero, which added considerably to his reputation. Several other historical subjects of his composition are recited with great commendation, among which are, Brennus besieging the Capitol, and Antony presenting a crown to Julius Cæsar.

De Roore had a good genius, and a ready invention; he composed with ease, but he wanted that elegance and taste of design which he might have acquired by seeing Rome. His colouring generally is agreeable, and his easel pictures are finished with such delicacy that they were exceedingly coveted; especially those which he painted in his latter time, when, by observing the works of the great masters, he had learned to avoid the appearance of too much labour, and acquired greater freedom in his manner of handling.

#### JOHN HENDRICK ROOS.

*Painted Landscapes, Animals, and Portraits.*

DIED 1685, AGED 54.

He was born at Otterberg, in 1631, and at the age of nine years was placed with Julian Jardeyn, at Amsterdam, where he continued for seven years; but he afterwards studied with Adrian de Bie, and profited so exceedingly by the precepts and example of that master, that he soon rose to the highest eminence in his profession.

His genius principally directed him to delight in painting landscapes and cattle, horses, oxen, bulls and cows, sheep, goats, and camels, which he represented with the utmost truth and accuracy, as he designed every object after nature; and he had habituated himself to such singular exactness, that, in every species of animals which he painted, the males and females were distinguishable at the first sight. His landscapes had uncommon variety in the breaking of the grounds, in the cottages and huts of shepherds, the rocks, ruins, mountains, and falls of water, which he introduced with great propriety and judgment, always adapting his scenes to the particular historical subject he intended to describe. For the most part he chose those kind of subjects which admitted of the largest number, and the greatest variety of cattle; such as, Jacob leaving Laban, and driving his flocks and herds along with him; Esau meeting Jacob, his family, and cattle; and Moses tending the cattle of Jethro. In all his pictures the cattle were correctly drawn, and penciled in a free, masterly manner, with a touch that seems very peculiar and full of spirit.

For some time he was employed at the Court of the Elector Palatine, where his talents were deservedly respected, and nobly rewarded. But although his principal pleasure was in landscape, yet he painted portraits in an admirable style; and on that account he was invited to paint the portrait of the Elector of Mentz, which afforded that Prince so much satisfaction, that he rewarded him liberally for the performance, and presented him with a chain of gold and a medal. At several other Courts in Germany he had equal success; and, beside being generously paid for his work, he had the honour to receive several chains of gold.



There was one circumstance that rendered the portraits of Roos particularly agreeable, which was, that he introduced in their back-grounds some landscape finely conducted, so as to add force to the principal object; some scene, diversified with a pleasing distant prospect of groves and hills; some groups of cattle, charmingly disposed and designed; or some incident taken from sacred or profane history, which enlivened his pictures surprisngly. By that means he acquired a considerable fortune, and a very extensive reputation.

But, unhappily, he was almost in an instant deprived of that wealth, accumulated by the labour of his whole life; for an accidental fire broke out in the city of Frankfort, near the house of this artist; and, as it happened during the stillness of the night, it spread so rapidly, that the dwelling of Roos was in a short time surrounded with the flames. He might have escaped unhurt; but in the confusion, endeavouring to save a vase of porcelaine that had a golden cover, he dropped it when he was nearly out of the house, and stooping down to search for the cover, he was suddenly suffocated. He left four sons, who were all painters, and proved very eminent in their profession.

#### THEODORE ROOS.

*Painted Portrait and Landscape.*

DIED 1698, AGED 60.

This painter was the younger brother of Hendrick Roos, born at Wezel, in 1638. He learned design in the school of Adrian de Bie, but he continued only a few months under his direction, when he quitted that master, and set up as an artist. For two years he followed his profession, but then altered his manner of life by meeting with his brother, who at that time was in high reputation. Hendrick gladly communicated to him every observation he had made for the improvement of his own knowledge in the art, and gave him all the instruction that seemed requisite or beneficial. From that time they for some years associated together, particularly at the Court of Hesse, where they jointly finished several noble works in the landscape style, and a great number of portraits, which contributed to the honour and advantage of both.

When they separated, Theodore went to the Court of the Elector. Palatine, where his paintings procured him many marks of favour; and by that Prince he was appointed to paint the portraits of the Duke of Orleans and the Princess Palatine. Those pictures he finished so much to his own honour, and the approbation of the whole Court, that he not only received an ample gratuity for his work, but was presented with a gold chain, to which was affixed a rich medal impressed with the heads of the Duke and Duchess of Orleans.

His manner was broad, easy, and free, and his colouring was lively and strong; so that it was imagined by the ablest judges, that if he had for some time studied at Rome, to improve his taste of design, and render it equal to his colouring, none of his contemporaries would have been his superiors. But he indiscreetly appropriated too small a portion of the early

part of his life to study the principles of design; or by practice to acquire correctness; and by that means he was ever after deficient in that point, although his compositions shew such a strength of genius, as will render his works estimable.

PHILIP ROOS, called ROSA DA TIVOLI.

*Painted Landscape and Cattle.*

DIED 1705, AGED 50.

This artist was the second son of John Hendrick Roos, born at Frankfort, in 1655, and from his infancy shewed an extraordinary genius to painting. By the excellent instruction which he received from his father, his advancement in the knowledge of the art seemed surprising for his years; and it particularly recommended him to the favour of the Landgrave of Hesse, who became his patron, and presented him with a sum of money to enable him to go to Rome, where he might improve his promising talents, intending to employ him in his service whenever he returned to his own country.

On his first entrance into Rome, happening to pass by the arch of Titus, he saw a few young artists attentively engaged in sketching the basso-relievos; and, observing that grand monument of antiquity to have a picturesque appearance, he requested a crayon and paper from one of the students, and in half an hour produced a design, finished with incredible correctness and elegance, to the astonishment of them all.

The diligence of Roos at his studies was more remarkable than that of any of his cotemporaries; he laboured incessantly, devoted his whole time to his improvement, and omitted nothing that he thought might perfect him in his profession; by which unremitting practice he obtained such a readiness of hand, such freedom and command of his pencil, as have distinguished him above all other artists: and, on account of his expeditious manner of painting, as well as the liveliness of his imagination, the Bentvogel society of painters at Rome called him Mercurius. He studied every object after nature, the sites of his landscapes, the cattle, ruins, buildings, figures, rocks, and rivers; and, to enliven his imagination, he chose to live at Tivoli, which furnished him with a lovely variety. It was his custom to keep, in his own house, several of those animals which he particularly intended for models; and, on account of the number, and the different kinds which he always maintained there, his house was generally called Noah's Ark; however, it answered his intention effectually, for no painter ever imitated nature with greater truth.

Though he had married a most beautiful \* woman, the daughter of Hyacintho Brandi, an eminent historical painter, and although he had been so passionately in love with her as to change even his religion to obtain her, yet neither beauty nor her amiable qualities could restrain him from a life of extravagance and dissipation, which rendered him continually necessitous. The ability he perceived himself possessed of, in working with such

uncommon

\* Vid. Hyacintho Brandi.



uncommon expedition, induced him to trust too much to the rapidity of his pencil, and impaired his fortune, though it happened not to injure his reputation in respect to his painting.

It was customary with him to ride from Rome to Tivoli, attended by his servant, whenever his purse was exhausted; and alighting at the first tavern he saw, he sat down to paint, and in a short time finished a picture, which he sent directly by his servant to be disposed of. But by this expedient, too frequently practised, he increased the number of his pictures to such a degree, that the prices they afforded were not any way proportioned to their value. His servant, therefore, who appears to have had much more discretion than his master on that occasion, paid him the highest prices that were offered by others, and reserved the pictures till they became more scarce, and more eagerly sought for, by which conduct he acquired a considerable fortune.

Yet, though this great master painted such a number of pictures, it is observed, as an evidence of the liveliness of his imagination, that in every one of his compositions there is a variety, either in the scenes, the buildings, the groupes of cattle, or the figures, in which respect he proved himself eminently superior to the Baffans, who introduce repeatedly the same objects, and the same figures and cattle, in almost every one of their designs.

As an instance of the incredible power of Roos in execution and invention, it is recorded, that the Imperial Ambassador, Count Martinetz, wagered a large sum of money with a Swedish General, that Roos would paint a picture, of a three-quarter size, while they were playing one game of cards; and in less than half an hour the picture was finished, though it consisted of a landscape, with two or three sheep and goats, and one figure. That wonderful proof of his readiness and genius was amply rewarded by the Ambassador, for he bestowed on the artist one half of the sum that had been won by his dexterity.

This master designed his subjects in a grand style, and his design is always correct; his colouring is bold, and full of force; his touch is remarkably free, firm, and spirited; and his scenery is elegantly agreeable. His lights and shadows are distributed with peculiar judgment, his figures and cattle are skilfully grouped, and the hair and wool of his animals have a strong look of nature, and a bold effect, by the broad manner of his penciling. His skies, back-grounds, situations and distances, shew an elegant choice and a masterly observation, as well as execution; and in every one of his compositions we see truth and real nature.

It cannot but be regretted that, with such a genius, he should so often be compelled to paint out of necessity, and rarely to sit down to employ his pencil, except to procure an immediate supply. His expensive manner of living undoubtedly seemed to demand such a readiness of hand to support it; but in those pictures which he handled with the utmost expedition, he paid such an attention to his fame, that he took care to finish them in such a manner as to render them justly estimable.

His genuine works are, at this day, as much admired as they have ever been, and produce very high prices; and they justify one observation, which is, that what is truly excellent, will always be truly valuable.

A capital picture by Rosa da Tivoli, representing an herdsman with cattle, as large as life, is at Wilton, the seat of the Earl of Pembroke.

#### JOHN MELCHIOR ROOS.

*Painted Landscape and Cattle.*

DIED 1731, AGED 72.

He was a brother to Philip Roos, born at Frankfort, in 1659, and learned the art of painting from his father. His subjects were the same as those of his brother; and he supported a good reputation at the Courts of Hesse, Wurtzburgh, and Brunfwick, where he principally was employed, as also in his native city.

But although his subjects were similar to those of Philip, yet his colouring and penciling were extremely different, for the pencil of his brother was free, flowing, and agreeable; but Melchior laid on his colours with such a body, that he seemed as if he intended rather to model than to paint, as has been noticed in the colouring of Rembrandt.

#### SALVATOR ROSA.

*Painted History, Landscapes, Battles, and Sea-Pieces.*

DIED 1673, AGED 59.

This admirable painter was born at Naples, in 1614, and received his first knowledge of design and colouring from Francesco Francazano, who was his kinsman; but, by the death of his father, being reduced to the lowest poverty, he was constrained to provide a maintenance by sketching designs on paper, and selling them at a very mean price to any who seemed inclined to purchase them.

In that wretched situation he laboured for some time, till one of his designs, and an historical picture of Hagar and Ishmael, which he painted accidentally, happened to fall into the hands of Lanfranc; and that famous artist was so affected with the sight of those performances, that he eagerly enquired after the author, expressed an eager desire to know him, and, as soon as he saw him, took him under his protection, providing for him generously. Such an unexpected and happy alteration in the circumstances of Salvator, enabled him to be admitted into the school of Spagnoletto, and also to receive additional instruction from Daniel Falcone, a distinguished painter of battles at Naples. Under the direction of those masters he acquired more freedom of hand, and a much greater force of colouring, and painted history, landscape, and battles, partly in the manner of Spagnoletto, and partly in the style of Falcone.

Salvator



Salvator had an enlarged and comprehensive genius; a lively, fertile, and poetic imagination. He studied nature with a sagacious attention and exquisite judgment, and always chose to represent nature in her utmost grandeur and magnificence; for every tree, rock, situation, or even cloud, that enters into his composition, manifests such an elevation of thought as extorts our admiration. He composed all his subjects in a grand taste, and was singularly correct in his design; but he principally delighted in landscape, which he always enriched with elegant figures, representing some memorable incident related by the Roman, Grecian, or fabulous historians. The style in which he painted was formed by his own elevated genius; nor was he indebted to any preceding artist for any of his ideas, or for any traces of the manner which he always followed, though many subsequent masters have obtained applause by endeavouring to imitate Salvator. In the forms of his trees, and in the breakings of his grounds, a grandeur of thought appears through all his compositions; the leafing of his trees is light, and admirably touched; the figures have attitudes and actions that are easy and natural, yet full of dignity; and his expression is excellent.

Salvator was also equally eminent for painting battles, animals, and sea or land storms; and he executed those different subjects in such a taste, and with such spirit, as make his works readily distinguished from almost all others, by the inimitable freedom of his pencil, and that fire which animates every composition of this master.

His genuine works are exceedingly rare and valuable, but many of them are in the rich and curious collections of the English Nobility and Gentry. A most capital picture by Salvator is at Versailles, of which the subject is Saul and the Witch of Endor; and that single performance displays the merit of the painter in the strongest point of light. The attitude of Saul is majestic, while the expression in his countenance is a judicious mixture of anxiety of heart, and eagerness for information. It is also observed, by good judges, that there is a dignity in the character of the witch, but it is a kind of dignity very different from that of the monarch; it is enthusiasm. In the whole there is a wonderful spirit, and with that spirit a freedom of pencil that very few have equalled.

ROSA DA TIVOLI. Vid. PHILIP ROOS.

ROSALBA CARRIERA.

*Painted Portraits, in Crayon and Miniature.*

DIED 1757, AGED 82.

This paintress was born in 1675, at Chioggia, a village about twenty-five miles from Venice, belonging to the Dukedom of that city; and having shewn early proofs of an apt genius to painting, she was instructed by Giovanni Diamantini, an artist of some note, from whom she learned design, and also the art of painting in oil. In that kind of colouring she copied a great number of the works of the best masters; but at last applied herself

herself to miniature with extraordinary diligence, being ambitious to arrive at such a degree of perfection in that way as might enable her to contribute to the comfortable support of her parents.

In the year 1700, when there was a great concourse of eminent persons at Venice, her reputation was so well established, that she was continually employed, and her works were by that means dispersed through every part of Europe. However, although she had all the success she could desire in her miniature paintings, she exerted all her abilities to excel also in painting with crayons, and, after some practice, became as eminent in that manner of painting as she had proved herself to have been in oil or miniature.

In 1709, Frederick IV. King of Denmark, passing through Venice, sat to Rosalba for his portrait; and, by his order, she made several copies of it, which were delicately and highly finished. Soon after he employed her to paint twelve portraits of Venetian ladies, which she performed so much to his satisfaction, that he condescended to shew her many particular marks of his favour, and, beside gifts of great value, paid her for her work with a truly royal munificence.

She visited France in company with Pellegrini, who had married her sister, and at Paris had the honour to paint the Princes and Princesses of the blood, most of the Nobility, and many others of high distinction. From thence she visited the Courts of Vienna and Modena; at each Court being caressed in a very singular manner, suitable to her extraordinary merit. But at her return to Venice she determined that the remainder of her days should be spent in quiet, finding herself possessed of as much fame as she could desire, attended with honour and riches. However, she was continually employed, and in particular by the English Nobility and Gentry, who adorned their own country with her excellent performances.

To her own great affliction, and the regret of all admirers of the art of painting, she was deprived of her sight by the incessant application to her work; in which condition she continued during the last ten years of her life, and devoted all her time, as well as a great part of her fortune, to acts of piety, charity, and universal benevolence.

The portraits of Rosalba are full of life and spirit, exceedingly natural, and they had usually an agreeable resemblance of the persons. Her colouring is soft, tender, and wonderfully delicate; her tints are clear, and well united; and she generally gave a graceful turn to the heads, especially to those of her female figures.

#### COSIMO ROSELLI.

*Painted History and Portrait.*

DIED 1484, AGED 68.

He was born at Florence, in 1416, and became an artist of some note in that city, by having successfully painted the portraits of Picus Mirandola, and also of several of the Florentine Nobility; having likewise painted some historical designs in the convents and chapels.



Afterwards he was engaged to paint three pictures in the chapel of Pope Sixtus IV. along with Sandro Boticello, Pietro Perugino, and others; and his subjects were the drowning of Pharaoh, the Last Supper, and Christ preaching near the sea of Tiberias; subjects which, it was said, the Pope particularly chose, who at the same time promised an honorary premium for the best performance.

Roselli, who seems to have had but a mean opinion of the taste of Sixtus, being conscious that he could have no hope of surpassing the other artists in colouring and design (in which parts of his profession his skill was but indifferent), concluded he might conceal those defects by giving his pictures an uncommon brilliancy. He therefore used the purest ultramarine, and the most glaring colours, in every part of his painting, and illuminated the trees, draperies, and principal objects with gold, so as to dazzle the eye at the first sight, to compensate for his want of a true and elegant taste, by the glittering richness of the general appearance; and he satisfied himself with a certainty of success.

But, to the great mortification and disappointment of Roselli, when the Pope went to his chapel to observe the work of the different artists, those of Roselli were universally condemned and ridiculed; and, by order of the Pope, the greatest part of his compositions were altered and retouched by those very painters who were his competitors.

#### ROSSO, called also MAÎTRE ROUX.

*Painted History and Portrait.*

DIED 1541, AGED 45.

He was born at Florence, in 1496, and without any regular instruction from a professed artist, by the efforts of his own genius, he arrived at a considerable degree of merit in the art of painting. His first attempts shewed sufficiently the greatness of his talents, but they likewise shewed a want of that knowledge which he might have derived from the precepts of an able master.

While he was yet young, he painted a few subjects taken from the New Testament, which were in many respects commendable; but he afterwards, by observation and experience, became as remarkable for his colouring, as for any other of his accomplishments. Even in those early productions, the countenances and the attitudes of the Apostles were above censure, although the draperies were rather too heavy. But he formed himself by studying the works of Michael Angelo Buonaroti, and attended so accurately to anatomy, that he wrote two treatises on that subject for the use of designers. Rosso shewed great truth in his manner of designing the human body; his naked figures were peculiarly beautiful, and their attitudes were proper and expressive. The countenances of his old men were remarkably well represented in many of his works; and he had such a flow of invention, that his compositions were always properly filled, nor did any part seem destitute of a suitable ornament or decoration.

The style of this master was very singular; and although he derived his greatest knowledge from the works of Buonaroti, yet he did not make him a model for his own imitation.

imitation. He had somewhat of a wildness and irregularity in his ideas and designs, and yet he had also somewhat that engaged the approbation of the connoisseurs; the exceeding readiness with which he invented and designed, hindered him from studying either nature, or the antique, as attentively as he ought, which occasioned that imperfection which is observable in all his works.

It must however be acknowledged that he had a thorough understanding of the mixture of colours, and the proper distribution of lights and shadows, so as to produce a good relief; but in other respects he followed the dictates of his own fancy more than the dictates of judgment, or the rules of his art; and was sometimes guilty of such extravagancy as was very injurious to his reputation.

At Rome, in the church of St. Salviati, is a picture of the Decollation of St. John, by this master; and many of his works are at Perugia, Florence, Arezzo, and at Fontainebleau, in France. The wretched condition to which he was reduced, after he had lost all his substance at Rome, when that city was pillaged, compelled him to seek the means of re-establishing his affairs, by visiting France, and he there had the good fortune to succeed. The King and the Nobility shewed him every mark of esteem; he was appointed superintendant of the royal buildings and paintings, with a large pension; and he lived in affluence and honour.

The world was deprived of this artist by a very singular accident. One Francesco da Pellegrino, a Florentine painter, and a most intimate friend of Rosso, having paid him a visit, and Rosso being soon after robbed of a great sum money, he suspected, accused, and prosecuted his friend, who was put to the torture, and endured it with such fortitude of mind, that he was declared innocent. Pellegrino, as soon as he was released, published a just and severe state of his case, and appealed for justice; but as Rosso had nothing to plead in his justification, and perceived that he must be for ever branded with infamy, he immediately swallowed poison, and died universally detested. His principal work is in the gallery of Fontainebleau, representing the history of Alexander, in twenty-four pieces.

ROSSI VICENTINO. Vid. PASQUALINO.

FRANCESCO ROSSI. Vid. FRANCESCO SALVIATI.

PIETRO ROTARI.

*Painted History and Portrait.*

He was alive in 1757, being then 50.—He was born at Verona, in 1707, of a noble family, and was at first taught design only as an accomplishment; but as he advanced in years he grew so passionately fond of the profession, that he became the disciple of Antonio Balestra, who, observing the pregnancy of his genius, took unusual care to instruct him, and foretold that excellence to which he afterwards arrived.



At the age of eighteen he went to Venice, and continued there for two years, studying after the works of Titian and Paolo Veronese; but for his farther improvement he travelled to Rome, and spent four years in continual application to copy the antiques, and other curiosities of art in that city, under the direction of Francesco Trevisani; and afterwards visited Naples, merely out of a desire to converse with Solimena, with whom he resided for three years, with equal satisfaction and advantage. By that course of study, he gained an elegant taste of composition and design, and a singular degree of correctness in his drawing, with a style of colouring that was exceedingly beautiful; so that, when he returned to his native city, he appeared so completely accomplished, that his works were highly admired, not only by his own countrymen, but by foreigners from all parts of Europe who visited Verona.

For some time he declined employment, but at last he found it impossible to resist the importunate solicitations of many of the Princes and ecclesiastics of Italy, who were eager to have their churches and palaces adorned by his pencil. He therefore undertook, and executed several grand designs, in different cities of Italy; and having finished those works with extraordinary applause, he visited most of the Courts of Germany, and at every place his reputation procured him a generous reception. But he was more particularly honoured at Dresden and Vienna, where he painted the portraits of the Electoral and Imperial family; and, by the Emperor's order, the portrait of Rotari was placed in the Florentine gallery, among the most famous artists. While he continued at Vienna, Count Bestuchef, Grand Chancellor of Russia, invited Rotari so earnestly to go to the Court of Petersburg, that at last he determined to undertake the journey. In the year 1756 he arrived at Petersburg, and painted the portraits of the Czarina, of Peter, at that time Grand Duke of Russia, and his consort Sophia Augusta; and, for the Empress, he finished several historical pictures from sacred and profane history, which were esteemed to be excellent performances. One in particular is very highly commended, of which the subject is the Continnence of Scipio; it is composed with great judgment and taste, it is full of elegance and truth in the expression, and exceedingly beautiful in the colouring.

#### JOHN ROTHENAMER.

*Painted History.*

DIED 1604, AGED 40.

This painter was born at Munich, in 1564, where he was taught the rudiments of the art by one Donouwer, an indifferent artist, whose insufficiency appeared so evident to Rothenamer, when his knowledge in the art was more advanced, that he determined no longer to mispend his time with such an instructor, but to seek for real improvement at Rome.

When he first offered his works to the public, he painted historical subjects on copper, of a small size, very delicately penciled, and agreeably coloured; but soon after he finished  
a picture

a picture of a very large dimension, representing the Saints in Glory, which added greatly to his reputation, as it shewed a good invention, good colouring, considerable elegance in the airs of his heads, and variety in the draperies. And it appeared very extraordinary to the judicious of that time, to see him adapt his pencil so happily to compositions of such different sizes, and change his manner with so good an execution.

From Rome he went to improve himself at Venice, particularly in colouring, and fixed on Tintoretto as his model, which he always endeavoured to imitate, not only in his colouring but in his taste of design, and the manner of his disposing the figures. He painted both in fresco and in oil, but was much more pleased by being employed in the former than in the latter, because it afforded him the opportunity of painting in large, for which he had a prevalent inclination, though his small paintings on copper were generally in greater esteem, and even in his life-time were sold for a very high price.

On his quitting Italy he settled at Augsbourg, where are still to be seen a number of the works of Rothenamer; and although he had spent a great many years at Rome and Venice, by which he had learned to design with more elegance, and with a nearer approach to the graceful than most of his countrymen who were his cotemporaries, yet he could never totally divest himself of the German taste. It is easy to perceive that he was fond of designing naked figures, and in some of them he was very successful. He had a ready invention, and his design was tolerably correct; his attitudes were usually genteel, his tone of colouring was agreeable, and his pictures were well finished; but he shewed his greatest excellence in his small-sized paintings, in which he had the good fortune to be assisted by two celebrated artists, Paul Bril and the Velvet Brueghel, who frequently painted the landscapes and back-grounds of his historical compositions.

The Emperor Rodolph II. was a great benefactor to Rothenamer, and for that Monarch he painted the Banquet of the Gods, in which he introduced a multitude of figures, and gained a very high reputation by that performance. However, the indiscretion of this master was at least equal to his merit; for notwithstanding the large sum of money acquired by Rothenamer for his works, which Sandrart assures us was fourscore thousand florins, yet he contrived to be perpetually necessitous by his profusion and extravagance, and died so extremely poor, as to be buried at the expence of his friends.

#### JAMES ROUSSEAU.

*Painted Landscape, Perspective, and Architecture.*

DIED 1694, AGED 68.

Though the writers who mention this artist agree that he learned the art of painting from Herman Swanefeld, yet they all suppose him to have gone afterwards to perfect himself in Italy. But as it appears from the most authentic accounts, that Swanefeld went from his own country to Rome when he was very young, and there became the disciple of Claude Lorraine; that he spent his whole life, from that time, in or near the city



of Rome, and died there; it can hardly seem probable that Rousseau, who was only six years younger, could receive any instructions from Swanefeld, except in Rome; and must therefore have obtained his first knowledge in the profession before he went to Italy, from some master in his own country, though that circumstance is no where mentioned.

He was born at Paris, in 1626; and being allied to Herman Swanefeld, an excellent painter, who had been the disciple of Claude Lorraine, he was by him established in the true principles of the-art, and acquired a style and manner exceedingly agreeable. When he had laid a good foundation under the conduct of so able an artist, being determined to neglect nothing that might conduce to his improvement, he studied after nature with incessant pains and care, and also after the works of the most eminent painters of Italy, that his imagination and his judgment might be equally improved. He particularly studied perspective and architecture, was extremely curious in observing and designing the magnificent buildings, ruins, and beautiful vestiges of antiquity, as well as the scenes that were proper for his landscapes, and became an admirable painter in that style.

When he returned to his own country, he was employed by the French King in the palace at Marly; but as the Protestants were at that time under a most rigorous persecution through every part of France, and as Rousseau was of that religion, he apprehended himself to be insecure, either in regard to his life or his property, and therefore retired to Switzerland, and afterwards to Holland. There he had the good fortune to be engaged by the Duke of Montague to adorn his house in Bloomsbury, in conjunction with La Fosse and Baptist; and his paintings in several parts of that noble building, which now is the British Museum, are a sufficient proof of his abundant merit.

In the choice of his scenes he shews remarkable elegance of taste; his grounds are well broken, his distances well conducted, his skies finely imagined, as well as judiciously adapted, and there appears great harmony in most of his compositions. He ornamented his landscapes with edifices and ruins, in the Roman taste of architecture, after the manner of Pouffin; his figures were placed in such perspective proportions as deluded the eye agreeably to the proper point of sight; and in his architecture we see elegance of fancy united with nature and truth.

The pictures of this master are not frequently to be purchased; and when they are, their estimation is high. He was a man of probity, piety, and benevolence; and at his death he bequeathed the greatest part of his substance to relieve those in England who, like himself, were refugees on account of the French persecution.

#### MADemoiselle ROZEE.

*Painted History, Landscape, Portrait, and Flowers.*

DIED 1682, AGED 50.

She was born at Leyden, in 1632, and proved the most extraordinary paintress that perhaps ever appeared. Houbraken says he cannot tell how she managed her work, nor with

with what instruments, but that she painted on the rough side of the panel, in such tints, and in such a manner that, at a competent distance, the picture had all the effect of the neatest pencil and high finishing.

Yet other writers affirm, that she neither used oil nor water-colours in her astonishing performances, and only worked on the rough side of the panel, with a preparation of silk floss, selected with inexpressible care, and disposed in different boxes, according to different degrees of the bright and dark tints, out of which she applied whatever colour was requisite for her work, and blended, softened, and united the tints with such inconceivable art and judgment, that she imitated the warmth of flesh with as great a glow of life as could be produced by the most exquisite pencil in oil, nor could the nicest eye discern, at a proper distance, whether the whole was not the work of the pencil, till it was more nearly examined. But, by whatever art her pictures were wrought, they were truly beautiful, and like nature. Her portraits had as striking a likeness as possible, and every object was a just imitation of her model, whether her subject was portrait, architecture, landscape, or flowers; and as her manner of working could not well be accounted for, she was distinguished by the name of the Sorceress, as if her work had been the effect of magic.

One landscape of her painting (according to Houbraken) was sold for five hundred florins; the subject of the design was only the trunk of an old tree covered with moss, and a large spider finishing its web among the leaves and branches; but every part appeared with so great a degree of force, so relieved, so true, and so natural, that it was always beheld with astonishment. One of her principal performances is in the cabinet of paintings at Florence, for which she received a very large gratuity, and it is considered as a very singular curiosity in that celebrated collection.

#### Sir PETER PAUL RUBENS.

*Painted History, Portraits, Landscapes, and Animals.*

DIED 1640, AGED 63.

This admired artist was of a distinguished family at Antwerp; but his father, being under a necessity of quitting his country to avoid the calamities attendant on a civil war, retired for security to \*Cologne, and during his residence in that city Rubens was born, in 1577.

From his infancy he discovered a lively and prompt genius, and was therefore educated with great care in every branch of polite literature when his family returned to Antwerp, after the troubles; and as he shewed a particular inclination to design, he was at first instructed by Tobias Verhaecht, a painter of architecture and landscape. Afterwards he studied under the direction of Adam Van Oort, but he soon perceived that the abilities of Van Oort were insufficient to answer his elevated ideas and besides, his temper, which  
for

\* In the Anecdotes it is said he was born at Antwerp.



for the most part was surly and morose, was disgusting to Rubens, whose natural disposition was modest and amiable.

Those circumstances induced him to place himself as a disciple with Octavio Van Veen, a painter of singular merit, more generally known by the name of Otho Venius, who was not only thoroughly skilled in the true principles of the art, but was also eminent for his learning and other accomplishments. Between that master and his disciple there appeared an uncommon similarity of tempers, inclinations, and studies, which animated Rubens with a more ardent love to the art, and induced him to pursue it as a profession. He gave up to it his whole thought and application, observing and imitating his master with such discernment and readiness of execution, that in a short time he became his equal.

Sandrart, who was intimately acquainted with Rubens, and accompanied him when he travelled through Holland, tells us that the Archduke Albert, Governor of the Netherlands, conceived so high an opinion of Rubens, from the accounts he had received of his superior talents, that he engaged him in his service, employed him to paint several fine designs for his own palace, and \* recommended him in the most honourable manner to the Duke of Mantua, in whose Court he might have access constantly to an admirable collection of paintings and antique statues, and have an opportunity of improving himself by studying as well as copying the former, and designing after the latter. On his arrival at Mantua he was received with a degree of distinction worthy of his merit; and while he continued there, he added considerably to his knowledge, though he attached himself in a more particular manner to the style of colouring peculiar to the Venetian school.

From Mantua he visited Rome, Venice, and other cities of Italy, and studied the works of the greatest painters, from the time of Raphael to his own, and accomplished himself in colouring, by the accurate observations he made on the style of Titian and Paolo Veronese. However, he neglected to refine his taste as much as he ought by the antique, though most of the memorable artists in painting had sublimed their own ideas of grace, expression, elegant simplicity, beautiful proportion, and nature, principally by their making those antiques their perpetual studies and models.

In a few years the fame of this master flew through every part of Europe, nor were the works of any painter more universally admired or coveted. His distinguished powers in the art procured him employment for the ornaments of churches, convents, palaces of the principal crowned heads, and the houses of the nobility and gentry of all nations; whilst his learning, his politeness of manners, and amiable accomplishments of mind, introduced

\* De Piles represents this transaction in a different manner, and says that Rubens went from Antwerp to Venice, and in that city commenced an acquaintance with one of the Duke of Mantua's gentlemen, who invited him into the service of that Prince.

However Sandrart's account seems to be much more authentic; it has an appearance of greater probability and truth, and is also a much more honourable testimony of the early reputation of Rubens. But certainly the account of Sandrart deserves to be preferred to any other, as he was personally intimate with that illustrious painter of whom he writes.

introduced him to the particular affection of the Kings of England, Spain, and other Monarchs, by each of whom he was caressed, honoured, and splendidly rewarded. He was even employed in a ministerial capacity by the King of Spain, to make overtures from that Court to the Court of London; and although the rank of Rubens would not permit King Charles I. to receive him in a public character, yet he shewed him all possible marks of respect, on account of his excellence in his profession; and having engaged him to adorn some of the apartments at Whitehall, he conferred on him the honour of knighthood, as a public acknowledgement of his merit. That transaction has been shamefully misrepresented by some French writers, who, through an excess of ignorance and effrontery, have absurdly affirmed, that Rubens was knighted by the King, sitting on his throne in full parliament.

The extensive knowledge of Rubens in classical and polite literature, qualified him to excel in allegorical and emblematical compositions; and the public may sufficiently judge of his genius, in that manner of designing, by his paintings in the Luxembourg gallery, which describe the life of Mary de Medicis; and which are too well known to require a particular description, the prints after those celebrated designs being in the hands of most of the lovers of the art.

His style of colouring is lively, glowing, and natural; his expression noble and just; and his invention amazingly fertile. His pencil is mellow, his execution remarkably free, and his pictures are finished in such a manner as to produce a pleasing and a striking effect. He is by all allowed to have carried the art of colouring to its highest pitch; for he so thoroughly understood the true principles of the *chiaro-scuro*, and so judiciously and happily managed it, that he gave the utmost roundness, relief, and harmony to each particular figure, and to the whole together; and his groupes were disposed with such accurate skill, as to attract, and indeed generally to compel the eye of the spectator to the principal object. His draperies are simple, but grand, broad, and well placed; and his carnations have truly the look of nature, and the warmth of real life. The greatest excellence of Rubens appeared in his grand compositions; for, as they were to be seen at a distance, he laid on a proper body of colours, with an uncommon freedom of hand, and fixed all his different tints in their proper places; by which method he never impaired their lustre by breaking or torturing them, but touched them only in such a manner as to give them a lasting force, beauty, and harmony.

As the demand for his works from all parts of Europe was incredibly great, he instructed a number of young men of genius as his disciples, who assisted him in the execution of his designs. He sketched in small what they were to paint in large; and afterwards he inspected the whole, pointed out to them their imperfections, directed them in the management of their colours, and, by his own free, spirited, and judicious retouching, gave the whole an appearance of being only the work of one hand. However, although that method of expediting grand undertakings might soon enrich such a master as Rubens, yet it was more for his immediate profit, than for any great addition to his fame;



because many of those works, combinedly painted by his disciples and himself, are inferior in several respects to others which are entirely of his own pencil; although some of those disciples became afterwards exceedingly famous, as Vandyck and Snyders.

He also painted landscapes admirably, in a style scarce inferior to Titian, with unusual force and truth, though the forms of his trees are not always elegant. But, notwithstanding his extraordinary talent for painting landscapes and animals, yet, where those subjects were to be introduced into his compositions, he rarely painted them with his own hand; but employed Wildens and Van Uden for the former, and Snyders for the latter, who finished them from the designs of Rubens.

Undoubtedly that great artist possessed many excellencies and accomplishments in his art; it is however generally allowed, that he wanted correctness in his drawing and design, his figures being frequently too short and too heavy, and the limbs in some parts very unexact in the outline. And although he had spent several years in Italy, where he studied the antiques with so critical an observation, as not only to perceive and understand their beauties, but even to write a dissertation on their perfections, and the proper use an artist ought to make of them, yet his imagination was so prepossessed with that nature, with which from his youth he had been conversant in his own country perpetually, that he could never wholly divest himself of his national taste, though, to consider him upon the whole, he was one of the greatest painters.

It is the observation of Algarotti, that he was more moderate in his movements than Tintoretto, and more soft in his chiaro-scuro than Caravaggio; but not so rich in his compositions, or so light in his touches, as Paolo Veronese; and in his carnations always less true than Titian, and less delicate than Vandyck. Yet he contrived to give his colours the utmost transparency, and no less harmony, notwithstanding the extraordinary deepness of them; and he had a strength and grandeur of style, peculiarly and entirely his own.

It would require a volume to recite and describe the prodigious number of pictures painted by this truly famous artist; every part of Europe possessing some of the productions of his pencil. Many of them are in the elegant collections of the nobility and gentry of Great Britain and Ireland; and so many prints have been engraved after his designs, that a particular description of any of them seems to be the less necessary, as they are so universally known.

#### GEORGE PHILIP RUGENDAS.

*Painted Battles.*

DIED 1742, AGED 76.

He was born at Augsbourg, in 1666, where he became the disciple of Isaac Fisches, a painter of history, with whom he continued five years; and that master, who loved him  
for

for his discretion as well as his diligence, took pains to improve him, by procuring for him some original paintings of Bourgognone, and other eminent painters of battles, that he might study and copy them.

By some unaccountable weakness in his right hand he was almost disqualified for following his profession; but by patience and application he acquired so much power with his left, that he ever after used it as readily as the other. However, after some years, a bone, which from his infancy had disabled his right hand, discharged itself without any assistance of art, and he gradually regained the perfect use of it, so as to work with both hands with an equal degree of ease. He had gained a considerable share of knowledge in design and colouring, under the direction of Fisches; but his principal improvement was derived from the instructions of Molinaer or Molinaro, a history-painter at Venice, whose compositions were in high esteem; and he also added to his skill by visiting Rome, and studying the works of those great masters whose style suited the turn of his own genius.

When he had finished his studies in Italy, he returned to his native city Augsborg, where he found sufficient employment; but as that city happened to be besieged in a short time after, Rugendas had an opportunity (though probably not a very desirable one) of designing attacks, repulses, and engagements, around his own dwelling; and he very frequently ventured abroad to observe the encampments and skirmishes of the armies, from which he composed his subjects with great truth, and remarkable exactness.

From the year 1719 to 1735 he worked in mezzotinto, having an expectation of making a large fortune for his family by his prints; and for several years it succeeded to his wish. But at last he found it necessary to resume the pencil; and although he was diffident of his own ability to paint, after a discontinuance of practice for sixteen years, yet, to his surprise, as well as his satisfaction, he found himself as expert as ever.

This master deserves to be ranked among the good painters of battles; he was correct in his design; he disposed his subjects with judgment, and, by the aerial perspective, threw off his distances in a very natural manner. His colouring, in some of his performances, is very commendable; he executed his work with great freedom and ease; and although he had a lively and fruitful imagination, he always confined himself to represent only such objects, expressions, actions, or attitudes, as he had observed in nature.

Whenever he talked of his own works, he used to remark, that his first performances pleased, by their colouring and the freedom of his pencil, though the design was but indifferent; that his second manner had more of nature, but was less agreeably coloured; but, in his third and best manner, he attended to the expression, disposition, spirited action and attitudes, and also to set his designs off with a suitable colouring. Those pictures which are painted in his best style, were finished from the year 1709 to 1716.

RACHEL RUISCH. Vid. POOL.



## J A C O B R U Y S D A A L.

*Painted Landscape.*

DIED 1681, AGED 45.

This master was born at Haerlem, in 1636; and though the artist by whom he was instructed is not ascertained, yet it is affirmed, that at the age of twelve some of his productions surprised the best painters to whom they were shewn. It is most certain that a strict intimacy subsisted between him and Berchem; and it is thought that Ruysdaal was animated with that spirit which we see in all his compositions, by his connexion with that admirable master; for it afforded him an access at all times to the house of Berchem, where he had a constant opportunity to observe his manner of handling, designing, and colouring; and by that means to form a style peculiar to himself, in which he was accounted little inferior to the other.

However, nature was his principal instructor, as well as his guide; for he studied her incessantly. The scenes, trees, skies, waters, and grounds, of which his subjects were composed, were all taken from nature, and sketched upon the spot, just as they allured his eye, or delighted his imagination. Some writers affirm, that both Ruysdaal and Berchem improved their taste in Italy, by that beautiful variety of scenery which is perpetually to be observed in the environs of Rome; but other authors as positively assert, that neither of these masters were ever in Italy. Yet whoever attentively considers many of the compositions of Berchem, cannot but be almost convinced that he must have travelled out of his own country, to collect such ideas of grand and elegant nature, as are furnished in his works; though perhaps by the ideas of Ruysdaal, observable in most of his designs, one could as readily believe that he had never travelled far from his native soil.

No painter could possibly possess a greater share of public esteem or admiration than Ruysdaal; nor has the reputation of that artist been impaired even to this day. The grounds of his landscapes are agreeably broken, his skies are clear, his trees are delicately handled, every leaf is touched distinctly, and with a great deal of spirit, and every part has the look of true nature. He shews that he perfectly understood the principles of the chiaro-scuro, and also of perspective; for his distances have always a fine effect, and his masses of light and shadow are distributed with such judgment, and contrasted with such harmony, that the eye and the imagination are equally delighted. His works are distinguished by a natural and pleasing tone of colour; by a free, light, firm, and spirited pencil; and also by a very agreeable choice of situations. His general subjects were views of the banks of rivers; hilly ground, with natural cascades; a country interspersed with cottages and huts; solemn scenes of woods and groves, with roads through them; and water-mills; but he rarely painted any subject without a river, brook,

or pool of water, which he expressed with all possible truth and transparency. He likewise particularly excelled in representing torrents and impetuous falls of water, in which subjects the foam on one part, and the pellucid appearance of the water in another, were described with force and grandeur, and afforded a true image of beautiful nature.

As he could not design figures with any degree of elegance, he was frequently assisted in that respect by Ostade, by Adrian Vander Velde, and often by Wouwermans, which adds considerably to the value of his pictures. Most of the collections in England and Ireland are adorned with some of the works of this master; and in the Palazzo Ricardi, as well as in the cabinet of the Grand Duke at Florence, are preserved some excellent landscapes of his hand.

SOLOMON RUYSDAAL.

*Painted Landscape.*

DIED 1670, AGED 54.

He was born at Haerlem, in 1616, and was the elder brother of Jacob Ruysdaal. He also was a painter of landscapes, but in every respect appeared far inferior to Jacob; for the best commendation given him by the writers on this subject is, that he was a cold imitator of Schoeft and Van Goyen. And although his pictures have somewhat that is plausible, sufficient to engage the attention of those who are prejudiced in favour of the name of Ruysdaal, yet, to persons of true judgment and taste, they are in no great estimation; and the eye is disgusted with too predominant a tint of yellow, which is diffused through the whole.

He rendered himself however considerable, by having discovered the art of imitating variegated marbles with surprising exactness; and he gave to his composition an appearance so curiously similar to the real marble, that it was scarce possible to discern any difference, either in the weight, the colour, or the lustre of the polish.

MARTIN RYCKAERT.

*Painted Landscapes, with Architecture and Ruins.*

DIED 1636, AGED 45.

He was born at Antwerp, in 1591, and gave very early proofs of a good genius to painting. He was for some time under the care of Tobias Verhaecht as his disciple; but having frequent opportunities of seeing the paintings of some very famous Italian masters, in the collections at Antwerp, to which he had access, and comparing the style of those masters with that of his own countrymen, it inspired him with a commendable ambition to visit Rome, for his farther instruction and improvement.

He



He spent several years in Italy, and employed himself in designing the most elegant objects which offered themselves to his observation; in sketching the beautiful scenes, ruins, and edifices, that any where occurred to him. At his return to his native city, he painted his pictures from those designs which he had studied after nature, and gained extraordinary applause, as well for the elegance of his choice, as for the goodness of the execution.

As he was particularly curious in taking the views of fortified towns, that shewed any uncommon appearance of grandeur, in order to introduce them in his own compositions, he very unthinkingly endangered his life, by drawing the view of the castle of Namur, which he intended as an ornament to one of his landscapes: for while his whole attention was engrossed by the sketch of that grand fortress, he was suddenly seized by the soldiers, and hurried to the governor; and would have infallibly been put to death, if the governor had not been, with the utmost difficulty, prevailed on to pardon him, by the strongest attestations of his innocent intention, his probity, and his eminence in his profession.

He was extremely esteemed by Vandyck, and by all persons of distinction in his own country; his works are very rarely to be purchased, and are exceedingly prized by those who possess them.

#### DAVID RYCKAERT, the Young.

##### *Painted Conversations and Apparitions to St. Anthony.*

He was born at Antwerp, in 1615, and learned the art of painting from his father, whose name also was David. He principally studied and painted after nature, and his first subjects were landscapes; in which he introduced the huts and cottages of shepherds and farmers, which he expressed with abundance of truth, and disposed his figures and every other object with great judgment. But in some time he undertook to imitate the style of Brouwer, Teniers, and Ostade; and the value that was set on his first performances in that style, was a sufficient inducement to him to persevere. He continued therefore to paint conversations, but he succeeded best in subjects that were bright, as he had a peculiar art of managing his lights in an unusual manner, which had an extraordinary effect; and for that reason he was fond of representing figures by the light of a candle or flambeau.

At first he painted and designed subjects that were agreeable and entertaining; but, in his fiftieth year, he altered his style of design, and grew fond of representing imaginary and whimsical forms, with a fruitful wildness of fancy, such as apparitions, nocturnal assemblies of witches and devils, temptations of St. Anthony, and such like, in the manner of the Hellish Brueghel; and in some of his designs he represents the devils flying away from the Cross. And although such subjects are but disagreeable, yet by the spirit of his touch, his penciling and colouring, and by the liveliness of his imagination,

imagination, he has given to his figures such variety and humorous expression, that they had many admirers, and were very eagerly purchased by the Archduke Leopold, and several other Princes.

It is observed of this master, that his first works were not so well coloured as those of his latter time; his first were rather too grey; but afterwards his pictures had remarkable warmth. The heads of his figures were painted with great art and precision; but he seems to have been too negligent of the hands and other extremities.

PETER RYSBRAECK, or RYSBRECHTS.

*Painted Landscape.*

He was born at Antwerp, in 1657, and became a disciple of Francesco Millee, under whom he very soon imbibed a fondness for the works of Poussin, which he ever afterwards retained. He studied him incessantly, and at last so successfully imitated that eminent artist, that several of the pictures of Rysbraeck were sold for the paintings of Gaspar. He lived in great esteem at Paris, and was much solicited to continue in that city; but he returned to his native city, and there followed his profession with credit and with advantage.

Sometimes he painted in the manner of Poussin, and sometimes in the style of his master Francesco Mille; but, in all, his compositions, he is a constant imitator of those two eminent artists, though at the same time he took care to study and to imitate nature. His manner of painting was expeditious, with a free and firm pencil, and a good tone of colour; his figures and his trees are well designed, and he finished his pictures with a great deal of spirit. However, it must be confessed, that either through a want of genius or invention, or by painting such a number of pictures as he did, his landscapes have not that pleasing variety which might be expected, though in other respects they have considerable merit.

The works of this master ought not to be confounded with those painted by another person of the same name, who lived at Brussels, whose landscapes are very indifferent, and in no degree of esteem.

NICHOLAS RYX, or RYCKX.

*Painted Landscapes, and Views of Palestine.*

This master was born at Bruges, in 1637, and in that city learned the art of painting. As soon as he had qualified himself to appear with credit in his profession, he undertook a voyage up the Mediterranean, and travelled through many of the eastern countries, observing exactly the habits of the different nations through which he journeyed, and particularly attended to the manner of travelling peculiar to the Caravans. He spent some years in Palestine; and in that country sketched after nature the agreeable and romantic



romantic views of memorable places, which he intended for the subjects of his future landscapes; and when he returned to Bruges his compositions were much coveted, as they represented the prospects of Jerufalem, and the neighbouring country, which were enriched with a number of figures, horses, and camels, touched with spirit, and finished with great freedom of hand and good colouring. His taste of design was much in the manner of Vander Cable, but he was generally more clear.

---

S.

ANDREA SACCHI, or OUCHE.

*Painted History, Portrait, and Architecture.*

DIED 1668, AGED 74.

THIS celebrated painter was born at Rome, in \* 1594, and was a disciple of Francesco Albano; with whom he spent several years in such close application, that at last he was accounted superior to his master in his taste of design, and in the correctness of his drawing. He devoted a great part of his time to the study of the antiques; he designed after them industriously, and also added to his improvement, by making himself thoroughly acquainted with the works of Raphael, and the most illustrious artists who preceded him. By that method of conducting his studies, and by having an accurate judgment and taste to discern the excellencies of the great masters, he formed his own peculiar manner, which had no resemblance to any of them; and that manner he never altered.

He distinguished himself in a very eminent degree by his paintings in fresco; and was accounted to have no superior in that manner of working. A strong emulation, however, subsisted between him and Pietro da Cortona, as they were cotemporary artists; as both of them were men of genius, and extraordinary abilities; and as both were equally ambitious of immortalizing themselves by their works. And it is highly probable, that by such a contest for fame and honour, each of them arrived at a higher degree of perfection in that kind of painting, than either of them might have done without such a competition.

The ideas of Sacchi were grand and elevated; and he gave to his figures a beautiful, and fine expression. The choice of his draperies is judicious, the disposition of them is delicate,

\* The authors of the *Abrégé de la Vie des Peintres* fix the birth of Andrea Sacchi in 1599, and his death in 1661, at the age of 62; but most authors agree that he was born in 1594, and that he died in 1668, at the age of 74.

delicate, and they shew such an union of elegance and simplicity, as is rarely to be met with in other painters. His works are finished with uncommon care and exactness, and they have such intrinsic merit in respect of taste, composition, correctness, elevation of thought, colouring, and expression, as will secure the admiration and applause of the judicious, and always render them truly valuable.

Some of the works of this master are in the principal churches at Rome; and particularly in the church of St. Peter is a picture of St. Augustin; likewise in the church of St. Joseph, an altar-piece representing the Angel appearing to Joseph. But in the Palazzo Barberini are several compositions of Sacchi, which are exceedingly capital, especially an allegorical picture representing divine Wisdom; and it cannot be too highly praised, for the invention, the grandeur of design, the delicacy of the expression, or the sweetness of the colouring. He was a perfect master of perspective, and executed some very grand compositions, with a multitude of figures and elegant architecture, in true and beautiful perspective, at Rome, which procured him as much honour as any of his other performances. The subject of one of those paintings, was a description of the military sports of the Roman youth on horseback, which was exhibited with extraordinary magnificence by order of the Pope.

#### CORNELIUS SACHTLEVEN, or ZAFTLEVEN.

*Painted Landscapes, Drolls, Corps de Garde, and Farm-houses.*

He was born at Rotterdam, where he learned the art of painting; but improved himself by studying after nature, and carefully sketching every object which he intended to insert in his future compositions. It is generally thought that he was the elder brother of Herman Sachtleven; but appeared far inferior to him, as well in the choice of his subjects, as in the tone of his colouring; most of the pictures of Cornelius being remarkably too yellow.

He painted the insides of farm-houses, as also the employments and recreations of villagers, sometimes in imitation of the style of Teniers, and sometimes in the manner of Brouwer. Those rustic sports in which he endeavoured to resemble the former, are well designed, and executed with a free pencil; and when he imitated the latter, he gave his pictures a great deal of force. His corps de garde are particularly commended, as being well grouped; and his conversations have a strong character of truth and nature, with a tolerable degree of humour and expression.

On the fore-grounds of his pictures, which represented soldiers in their guard-room, he usually placed helmets, drums, armour, embroidered belts, and implements of war; which he copied exactly from nature, and shewed considerable judgment, by disposing them in such a manner as to produce an agreeable effect.



## HERMAN SACHTLEVEN, or ZAFTLEVEN.

*Painted Landscape.*

DIED 1685, AGED 76.

He was born at Rotterdam, in 1609, and instructed in the art by John Van Goyen, a very celebrated painter of landscape; yet he did not confine himself to the manner of that master, but also studied the style, taste, and touch of other eminent artists. He determined, however, principally to attend to nature, as being the best and most unerring director; and for his improvement made abundance of sketches, drawings, and designs, which by the curious are accounted not the least valuable of his works. But the views of nature in the Low Countries, where he was born, were by no means suitable to the taste of Sachtleven, as they could not furnish him with a competent variety; there being no mountains or rocks in that tract to diversify the scene. He therefore went to study nature on the borders of the Rhine; where, by the windings of that river, by the antique edifices, the woods, the water-falls, and grounds differently broken, the views were more picturesque, and more capable of affording him agreeable materials for his landscapes. It is also affirmed by some writers, that he likewise visited Italy, where he improved himself considerably; and certainly, all that industry exerted to render himself eminent in his profession, received its just reward, in the universal approbation given to his works.

He took pains to finish his pictures with extraordinary neatness, and by a light, free touch, as well as by a skilful management of the aerial perspective, he gave to his distant hills, grounds, and trees, a very happy and pleasing effect. His skies and distances are generally clear, and all his objects recede with perspective truth; and although many of the scenes which he copied from nature, were not very striking from that point of view where he stood to design them, yet he had the skill so greatly to improve, vary, and enrich them, by figures and buildings, that he made them agreeable subjects in his paintings, still preserving the appearance of the real place which he designed.

The pictures of Sachtleven painted in his best manner are not very common, and are highly esteemed; and they may be known without much difficulty, by a neatness of touch in the figures and buildings; by an endeavour to express the vapour, between the eye and the objects that are remote, like Berchem and Wodwermans; and by a pleasing bluish tint in his distances.

## VENTURA SALIMBENI, called BEVILAQUA.

*Painted History.*

DIED 1613, AGED 56.

He was born at Siena, in 1557, and learned the art of painting from his father Archangelo Salimbeni, a painter of principal note in that city. When he had made a competent

competent progress in the knowledge of design and colouring, he travelled through several parts of Italy, particularly through Lombardy, and improved himself exceedingly, by his observations on the celebrated performances of the great masters, which occurred to him in his travels. But when he arrived at Rome, where he had sufficient opportunities to study the antiques, he there applied himself with so much diligence, that he perfected himself in design, and acquired a good style and manner of painting, which very much resembled that of his brother Francesco Vanni, though it did not equal it.

He had a good invention, and great harmony in his colouring, as well as elegance in his figures. While he continued at Genoa, he associated with Agostino Tassi, an excellent painter, who had been a disciple of Paul Bril; and in the grand compositions of Salimbeni, the back-grounds were painted by Tassi. This master is more generally known through Italy by the name of Bevilacqua, than by that of Salimbeni; the Cardinal Bonifacio Bevilacqua, who was his patron and his friend, having, from particular esteem, given him that name.

The principal works of this master are in the churches and convents in his native city Siena, at Florence, Genoa, and Umbria, in all which cities his paintings were highly commended; and at Wilton, in the collection of the Earl of Pembroke, there is a picture representing the Descent of the Holy Ghost, by this master.

#### VAN S A L M.

*Painted Sea-Pieces, in Black and White.*

Neither Houbraken, nor Weyerman, mention any particulars relative to the time when this artist was born, or died; but his style of painting makes it very probable, that he was a disciple of Cornelius Bonaventure Meeſter, commonly and corruptly called Bo Meeſters.

He had a remarkable manner of painting in black and white, in imitation of drawings with a pen; nor is it easy to conceive how he managed his pencil, so as to give every line the form and exact resemblance of the stroke of the graver. His only subjects were sea-pieces and sea-ports, with a distant view of the cities and towns; and those subjects he usually handled with a great deal of neatness. His ships are correctly designed, but they want the elegance and grace of Vandervelde and Backhuysen; nor have they the freedom and delicacy of those executed by Bonaventure Meeſter. In his representation of storms, the agitation of the waters is tolerably well expressed, though the waves often appear hard; and in his calms the vessels are agreeably disposed. Some of his pictures, indeed, are finished with so much truth and spirit, that at first sight they have all the appearance of excellent drawings, nor do they lose any of their merit, by a more minute examination. But the pictures of Van Salm are not equally good, some of them being far superior to others; and even his best are not in these kingdoms held in any great esteem by the connoisseurs.



GIOVANNI BATTISTA SALVI, called SASSOFERRATO.

*Painted History.*

DIED 1590, AGED 86.

This master was born in 1504, at an ancient castle on the borders of the territory of Urbino, called Sassoferrato, from which he was afterwards named. Under what master or in what city he learned the first principles of his art is not ascertained, but he went to Rome to study the works of Raphael, which were then the admiration of the whole world; and his knowledge was exceedingly promoted by the precepts of Francesco Penni, Raphael's favourite disciple.

By the direction of that able artist, Salvi applied himself to copy the works of the most eminent in the profession; and he at last obtained such skill, and such power of execution in that manner of painting, imitating the style and touch of every different master so admirably, that his pictures were generally taken to be real originals of those artists of whom they were only copies, or at the best only imitations.

GIUSEPPE SALVIATI. Vid. PORTA.

FRANCESCO SALVIATI, or ROSSI.

*Painted History and Portrait.*

DIED 1563, AGED 53.

He was born at Florence, in 1510; his parental name was Rossi; but being taken into the service of Cardinal Salviati, and honoured with his favour and protection, he was ever after distinguished by the name of his patron. He owed a great part of his early instruction to that intimate friendship which he had contracted with Giorgio Vasari in their youth; for Vasari was the disciple of Andrea del Sarto, and communicated all the rules, directions, and designs, which he received from his master, to his friend Salviati, and explained every precept in the most clear and intelligible manner. However, neither of those young artists found their improvement under Andrea answerable to their sanguine expectations, and therefore they placed themselves with Baccio Bandinelli; under whom they made a greater proficiency in one month, as Sandrart asserts, than in two years spent under the other.

Salviati soon rose into high reputation, and was not only engaged by his patron the Cardinal, but was employed also at the Pope's palace, in conjunction with his friend Vasari. He painted with as much success in fresco and distemper as in oil, and acquired extraordinary honour by the cartons he designed for tapestry, representing the memorable actions of Alexander the Great. Nor did the pencil of Salviati appear to less advantage in portrait than in history; many of the prime Nobility of Rome and other cities of Italy were painted by him; and he gained extraordinary applause by a

portrait of Aretine the famous satyrift, which was fent as a prefent to Francis I. King of France.

The invention of this mafter was rich and copious; but he feemed to want elevation of genius, and to have rather too great a luxuriancy of fancy, though that fancy was not of the grand and majestic turn. His carnations were delicate, particularly in his naked figures, and he defigned fuch figures with grace and correctnefs. In others which were cloathed, his draperies were full, broad, and genteel, elegantly marking the turn of every limb, fo as to render it perceptible, though thinly covered. His ufual ftyle of colouring was lively, and he gave his figures eafy and becoming attitudes, yet he had not a talent for grand compositions, being often but mean in his design.

The merit of Salviati procured him many friends, but he frequently loft them by his peevifh and capricious temper; and Sandrart obferves, that many who were defirous of having fome of his works, were reftained from employing him, becaufe he always appeared difatisfied, even when he was largely overpaid for his performances.

He might have had fufficient fuccefs in France; but his difagreeable conduct in many refpects, and his fevere cenfures of other artifts, gave fuch a general offence, that he quitted that kingdom in as much contempt, as he had entered it with honour and public refpect. So unlooked-for a difappointment caufed him to return to Rome, where he fell into new contentions with Daniel da Volterra, with Pietro Ligorio, the Pope's architect, and with moft of the artifts of that time, and died there of a broken heart.

A number of poetical fubjects were painted by Salviati, in oil, for Ludovico Farnefe, and he alfo finifhed feveral altar-pieces for the churches of Rome and Florence. A moft capital picture of his painting is ftill preferved in the church of the Celeftins at Paris, being the ornament of their grand altar. The naked figures in that compofition have an eafe and grace which might appear worthy of any artift; the draperies of thofe figures that are clothed flow with an eafy negligence, neither too cumbersome nor too glaring; and in moft of his pictures a great deal of the manner of Baccio Bandinelli is obfervable, but in this there appears much more of the ftyle of Andrea del Sarto. It is remarked that fome of his pictures painted only in two colours are accounted his beft.

#### JOACHIM SANDRART.

*Painted History and Portrait.*

DIED 1683, AGED 77.

He was born at Frankfort on the Maine, in 1606, and had for his firft mafters Theodore de Bry and Matthew Merian, who were engravers; but afterwards he became the difciple of Gerard Honthorft. His improvement under that mafter diftinguifhed him above all the difciples in that fchool, and engaged the efteem of his inftuctor fo effectually, that he took him to London as an affiftant in thofe works which were to be executed by order of the King of England; and he gained fo much credit by his performances, that when



when Honthorst returned to his own country, Sandrart was retained in the service of the King.

By having access to the royal collection of paintings, Sandrart laid the foundation of his subsequent merit; for he studied and copied some of the finest productions of Titian, Correggio, Guido, Veronese, and Vandyck; and two capital works are particularly mentioned by the writer of Sandrart's life (at the end of his lives of the painters), by which he was principally improved; the one was Mercury teaching Cupid to read, at the request of Venus, by Correggio; the other, Titian's twelve Cæsars as large as life, which, after the death of the Duke of Buckingham, were purchased by the Emperor Ferdinand III. at an immense price. Undoubtedly he established his reputation during his continuance in England, by several excellent paintings, and especially by the pictures of Henry VIII. Sir Thomas More, and Erasmus, which he painted for the Earl of Arundel, after the originals of Holbein; and it is mentioned to the honour of Sandrart, that his imitation was so exact, as to make it no easy matter to determine which were the copies.

When he left England, he visited Venice, Bologna, Naples, and Rome, at each of which cities he studied and designed every thing that seemed curious or worthy of his observation, and added considerably to his knowledge by his intimacy with Bamboccio, Jan Lis, Albano, and Guido, who not only shewed him their works, but freely communicated to him every observation relative to the art which might be any way advantageous to him in his profession.

A picture of St. Jerom, and a Magdalen which he painted at Rome, procured him the favour of Cardinal Barberini, and obtained for him the honour of painting the portrait of Pope Urban VIII.; and the King of Spain having sent an order to Rome for twelve pictures of the same dimension, to be executed by twelve of the most eminent masters in Italy, Sandrart was appointed one of the number; and the other eleven were Guido, Sacchi, Guercino, Giuseppe D'Arpini, Cortona, Lanfranc, Domenichino, Nicolo Pouffin, Massimi, Valentino, and Gentileschi. Their performances were publicly exhibited at a grand procession on a festival; and perhaps it may not prove unentertaining to the reader to know the subjects of those memorable paintings, especially as they are described by very few writers, and in books that are rarely to be met with.

The subject of Guido's picture was the Rape of Helen, in which he represented that fair fugitive conducted to the sea-shore by Paris, attended by a few female figures; and in every part of the composition such genius, invention, and disposition, were displayed, as made it doubtful whether art, nature, or grace, had the superiority.

Guercino's design was Dido stabbing herself on the funeral pile; in which the expression of the principal figure, and the variety of passions in the attendants, as grief, pity, terror, and astonishment, were strong, lively, and natural.

The genius and fine invention of Pietro da Cortona were nobly manifested in his composition, which represented Romulus giving the signal for the Rape of the Sabines;

in

in which he shewed such a variety of actions, attitudes, and passions, such eager resoluteness in the Romans, such a mixture of timidity and resentment in the women, as made that performance to be considered as one of the most capital designs of that master.

Andrea Sacchi's picture was emblematical, and represented Divine Wisdom as seated on a throne surrounded by several Virtues; but the excellence of the composition, the profound skill and taste in the design, and its singular correctness, were much more applauded than the colouring.

The subject of Lanfranc's design was the Discovery of Calisto, and the Death of Actæon; which seemed to be principally admired for its strong character of truth and nature.

That of Domenichino, represented Diana appointing prizes for those nymphs who excelled in rural sports and exercises; in which composition was seen a variety of actions and attitudes of nymphs exerting themselves in the chase, and of others returning triumphantly with the game, or refreshing their limbs in the bath after their toil; while their hounds are either drinking at the brook, or lie in different postures expressive of fatigue. This performance was universally admired, and allowed to have as high a degree of merit as any of the paintings exhibited on the occasion.

Nicolo Poussin represented in his design the Plague of the Philistines at Ashdod, and introduced a number of figures differently affected; some sickening, others pining and languishing under the distemper, or attended by physicians; some dying, and many dead; but with such abundant variety and admirable expression, as gained him the greatest honour.

Valentino chose for his subject the Five Senses, which he described by figures in a banquetting-room; some eating and drinking; others engaged at cards, or amusing themselves with the smell of flowers; some listening to others who performed on musical instruments; and some fighting and wounding each other. But this work was not commended either for the goodness of the invention or the correctness of drawing, and was only esteemed for the elegant style of the colouring.

The design of Sandrart's picture was Seneca in the Bath (his veins opened by order of Nero); with a philosophical firmness of mind discoursing with his wife Paulina, and his friends Demetrius and Philo; in which the expression was natural, the figures were correctly designed, and the colouring was extremely good. But the pictures of Gentileschi, D'Arpino, and Massimi, not being quite finished, were not publicly exhibited.

Sandrart travelled through most parts of Europe, and found favour and employment wherever he went, so that he was greatly enriched when he returned to his own country; and the sketches he drew of buildings, antiquities, statues, or beautiful views after nature, together with his pictures and curiosities, produced, at different sales, twenty-two thousand seven hundred and twenty-one florins. A great number of his works are in Italy, Germany, and in the Low Countries, where they were much esteemed; but his most capital performance is the representation of the Last Judgment, in which there are a multitude



of figures, well designed, and well coloured. He published several volumes, and one in particular, which contains (what he calls) the *Lives of the most famous Painters*. It is a translation, by way of abridgment, from Vafari, Van Mander, and Ridolfi; but the greatest part of those artists of whom he treats, are mentioned in too slight and superficial a manner, affording the reader much less instruction and satisfaction, than might reasonably be expected from the reputation and extensive knowledge of the author.

S A N E S E. Vid. M E M M I.

J O H N B A P T I S T S A N T E R R E.

*Painted Portrait.*

DIED 1717, AGED 66.

This painter was born in France, near Ponthoife, in 1651, and was a disciple of Bon Boullongne, under whom he made a considerable proficiency; but his greatest improvement was derived from his observing nature; and by his singular attachment to that point, he was enabled to produce some estimable works, although he possessed but a moderate portion of genius, and his pencil was but slow in its execution. He perceived that his imagination and invention were insufficient for undertaking historical compositions, which required a variety of figures; and therefore he employed himself in painting heads, and half-length pictures, from imagination, or after the life, and those he finished with care and great delicacy.

He designed with tolerable correctness, and had considerable merit in the attitudes and expression of some of his portraits; but his draperies were generally neither well chosen, nor judiciously disposed. However, he took great pains to acquire the knowledge of anatomy and perspective, being studious to acquaint himself with every branch conducive to his improvement in his profession. He was particularly industrious to discover the means of rendering his colours bright and durable; and for that purpose spent many hours in observing the paintings on the signs, as he walked along the streets, to remark what colours endured the air, sun, and moisture, with the least appearance of perishing, and at last his labour was very successfully rewarded; for his pictures, especially in the carnations, shewed an uncommon transparence and brilliancy; and it is mentioned as a singularity in Santerre, that he never put any kind of varnish on his pictures in less time than ten years after they were finished.

S A N T I D I T I T I.

*Painted History and Portrait.*

DIED 1603, AGED 65.

He was born at Florence, in 1538, and at first was instructed in design by Bastiano, a painter of no great reputation; but afterwards, being placed as a disciple with Agnolo Bronzino,

Bronzino, he soon gave manifest proofs of the noble talents which he possessed, and in a short time shewed himself far superior to all his companions.

But, although he made a remarkable progress under Bronzino, yet he was conscious that his knowledge of the true and grand principles of design was still but imperfect; and therefore he determined to improve himself to the utmost, in that respect, by visiting Rome, in order to enrich his mind with more elevated ideas, by studying the antiques, which are the best guides to all those painters who desire to imitate nature with grace, simplicity, and elegance.

While he continued at Rome, he was indefatigable in his studies; he acquired an admirable taste of composition, and correctness of design; and gained so far the public approbation, that he was esteemed one of the best painters of his time. His extraordinary merit immediately distinguished him, and his performances for some of the Nobility and Cardinals, raised his reputation so high, that it occasioned his being solicited to return to Florence, where he painted a multitude of incomparable designs. His genius was not limited to history alone, but he was equally excellent in portraits; of which he finished many that were exceedingly applauded, for their strong and lively resemblance, as well as for the beauty of the colouring.

This master has always been accounted an honour to the Florentine school; and was universally admired, for his correctness and taste; for the lightness and freedom of his hand; for a surprising force of colour; and for the peculiar grandeur of his manner and style. Among a great number of fine pictures painted by Santi di Titi, at Florence, there is one very capital design in the Palazzo Corsini, in that city, representing the Baptism of St. John, entirely in the manner, and with all the grace and delicacy of Albano. The design is in an exquisite taste, and exceedingly correct; the heads are fine; those of the female figures are elegantly dressed; and the whole is finished with most extraordinary neatness and care.

SAREZANA. Vid. FIASELLA.

ANDREA DEL SARTO, or ANDREA VANUCCI.

*Painted History and Portrait.*

DIED 1530, AGED 42.

This master was born at Florence, in 1488, and received his first instruction in the art from Giovanni Barile, a very mean painter, with whom he spent three years with intense application; and in that time discovered such uncommon talents as astonished Barile; and he placed Andrea as a disciple with Pietro Cosimo, who was accounted one of the best painters in Italy.

His industrious perseverance in his studies under that master, rendered him in a short time very eminent; but the morose temper of Cosimo compelled Andrea to quit him, and



to endeavour to perfect himself by attending to the works of other famous artists; though he had appropriated every saint's day and festival (while he was in the school of Cosimo) to design after the works of Vinci, Raphael, and Buonaroti, to which he had access in Florence. He therefore persisted in the same method of practice, and by that means formed an admirable taste, and signalized himself above all the young painters of his own country, or foreigners, by correctness, colouring, and a profound knowledge of the art.

At that time, Andrea contracted an intimate friendship with Francesco Bigio: as there seemed to be a remarkable agreement in their tempers, as well as in their studies, they determined to live together, and they painted a great number of works in the churches and convents of Florence, in concurrence; but the reputation of Andrea was perpetually promoted by every work he finished, either in fresco or in oil. At last his fame was raised to its highest pitch, by that noble design which he executed for the bare-footed Carmelites at Florence, representing the preaching of St. John. The attitude, and air of the head of the principal figure, were exceedingly fine; the countenance was full of spirit and wisdom, and strongly expressive of his character; and the sun-burned tint of his flesh was properly suited to his manner of life in the desert. The expression of the auditors was natural, and shewed abundant variety; some attentively listening, some in admiration and astonishment at the novelty of his doctrine, and the energy of his discourse; others, with a look of apparent approbation and conviction; and the whole performance was admirable, for the colouring, correctness of outline, disposition and simplicity, united with elegance.

Although he had as much employment at Florence as he could possibly finish, yet could he not resist the impulse he felt to see the works of Raphael at Rome; he went therefore to that city, and examined every thing with a judicious attention. He studied the manner of that inimitable artist carefully, and also observed with a critical eye the grandeur of style in the compositions of Buonaroti; nor did he neglect to attend to the antiques, and all the curious remains of art and magnificence, which offered themselves to his observation, by which he received considerable improvement; and it was observed, that his manner was altered much for the better after he had visited Rome. However, it became evident that he did not continue there a sufficient length of time, to study and consider things with such exactness as he ought; and it is not doubted, that if he had resided for some years at Rome, and devoted more of his study and practice to the antiques and Raphael, he would have surpassed all the artists of his time, as he had naturally a graceful manner of design, and his colouring was lively.

He painted with great freedom and readiness; his colouring in fresco, as well as in oil, was full of sweetness and force; and his carnations are beautiful. His draperies are marvellously easy, graceful, and natural, and they are touched with uncommon spirit; the airs of his heads have an elegant variety; and his boys, as also the extremities of his figures, are scarcely inferior to those of Raphael. The naked figures in his compositions are excellently designed; but, from a certain timidity of mind, his figures, both of  
men

men and women, seem to want that fire and vivacity which animate the works of other great painters, though they recommend themselves by their correctness, truth, and noble simplicity.

The excellence of Andrea's pencil, and his power of imitation, cannot be more strongly illustrated, than by that memorable incident mentioned circumstantially by Vasari: that, by order of Octavian de Medici, he copied a portrait of Leo X. between Cardinal Medici and Cardinal Roffi, the heads and hands of the figures having been painted by Raphael, and the draperies by Julio Romano; and he imitated every part of it with such amazing exactness, that Julio, after the most minute inspection, and also being assured that it was a copy, could not distinguish it from the original.

The superior talents of Andrea del Sarto might have raised him to be as rich in his fortune as in his reputation, if his own indiscreet conduct had not reduced him to very distressful circumstances; for the French King, Francis I. was so excessively fond of his works, that he invited him to his Court, defrayed all the expences of his journey, received him with great distinction, and made him many valuable presents. The first work in which he was employed for that Monarch, was a portrait of the Dauphin, who was then but a few months old; and he was rewarded (as Vasari testifies) with three hundred crowns in gold, for that performance. Afterwards, he painted an incomparable picture of a Charity, and a multitude of other designs for the principal Nobility about the Court, so that he lived in an ample enjoyment of every thing conducive to happiness, either in respect of esteem, affluence, or honour.

But, amidst this flow of good fortune, while he was employed by the Queen-Mother to paint a picture of St. Jerom, when it was hardly half finished, he received letters from his wife, soliciting his return to Florence; and, to indulge her desire, he requested permission for a few months absence, promising to return with his family and settle in France. The King confided in his integrity, and not only made him several presents with a Royal liberality, but intrusted him with large sums of money to purchase statues, paintings, designs, etchings, or any thing that was curious, or worthy of his possessing. However, Andrea soon forgot his engagements, and violated every tie of honour, after he arrived at Florence. He squandered away the whole stock, the King's property as well as his own, and never returned to his friend and benefactor. At last he sunk into that poverty, to which, by his prodigality and ingratitude, he seemed very justly entitled; he suffered a variety of difficulties and distresses, and died of the plague, abandoned by his wife, and by all those friends who had been the partners of his extravagance.

Abundance of the works of Andrea are in the churches, convents, and palaces at Florence, and in those the merit of Del Sarto is shewn in a proper light; for they are far preferable to what is seen of his hand, either in Rome, or in any other city of Italy. Among a number of his capital paintings, there is one admirable picture in the Palazzo Pitti, at Florence. The subject is the Virgin and Child, with St. John and St. Francis;



the colouring has an extraordinary force; the style is exquisitely delicate; the draperies are cast in a grand taste, and look unusually fresh; and the heads are excessively fine, though the head of the Virgin is rather beautiful, than formed with a becoming dignity of character.

SASSO-FERRATO. Vid. SALVI.

ROLAND SAVERY.

*Painted Landscapes and Animals.*

DIED 1639, AGED 63.

He was born at Courtray, in 1576, the son of Jacques Savery, an indifferent painter of animals, from whom he received his instruction in the art; though he profited afterwards a great deal more, by the directions of his elder brother, who was a much better artist.

Some writers alledge, that he was a disciple of Paul Bril, and there is certainly somewhat in his manner that might seem sufficient to justify such a supposition; but others are of opinion, that he only studied the works of Bril, and endeavoured to imitate his manner of handling and colouring. He painted landscapes, which he frequently adorned with historical figures, and animals of different kinds; and also painted insects and reptiles, which were touched with a great deal of spirit.

The Emperor Rodolph having seen some of the works of this master, admired them so highly, that he engaged him in his service, settled on him a considerable pension, and enabled him to travel to Tirol, to improve his taste, and furnish his imagination with more elegant objects, by surveying beautiful nature in all its wildness, among the vales, hills, mountains, and precipices, of that tract of country.

He spent two years in close application to his studies, and designed after nature those situations which appeared to him most agreeable, romantic, and suitable to his fancy; he made sketches of those rocks, rivers, cascades, torrents, and stupendous falls of water, which occurred to his observation; and filled a large volume with those designs, which proved of the utmost benefit to him in his future compositions; not only for those which he painted for the Emperor, in his gallery at Prague, but also for the easel pictures which he finished at his return to Utrecht.

He had a delicate pencil, and touched his objects with a great deal of spirit and freedom; the scenes which he describes are grand and solemn; he shews a pleasing opposition in his lights and shadows; his subjects are full of an agreeable variety, and his pictures are generally executed in a masterly manner; though some of the pictures of Savery are much superior to others. His drawing is not always correct, nor is the tone of his colouring always pleasing; for sometimes the blue tint predominates too much, and the green frequently appears too vivid. But, upon the whole, he was an excellent

excellent master, and his works are very highly esteemed, particularly his small easel pictures, which are accounted but little inferior to Paul Bril and Brueghel, in the neatness of the finishing.

His most capital performance, in the gallery of the Emperor at Prague, (according to Sandrart) is a charming landscape, in which St. Jerom is represented mortifying himself in the desert; and one of his best pictures in the Low Countries, (according to Houbraken) is a landscape, in which Orpheus is introduced among a variety of animals.

#### GILLES SCHAGEN.

*Painted History and Portrait.*

DIED 1668, AGED 52.

He was born at Alkmaer, in 1616, and, from the exertion of his own genius, worked out some knowledge of the art of painting when he was very young; but afterwards he was a disciple of Solomon Van Ravestein; and when he quitted that master, he received further instructions from Peter Verbeek. To improve himself, by observing the works of other eminent artists, he travelled through several parts of Germany; and at Elbing became intimate with the Emperor's painter, one Stobel, by whose kindness he was made known to Stanislaus, King of Poland, who sat to him for his portrait. His success in that performance was equal to his most sanguine expectations; but the beauty and merit of the work excited so much surprise and jealousy in his friend Stobel, that he thought it imprudent to encourage him any longer to continue in that city.

Schagen therefore returned to Alkmaer, and from thence went to Paris; where he followed his profession industriously, and painted a great number of portraits and other subjects, and lived in credit and affluence. He was an excellent copyer, and acquired a high reputation by copying a picture of Christ and St. John, after Michael Angelo Buonaroti, and a Virgin and Child, after Rubens; in the latter of which he shewed a free and masterly pencil, a great power of execution, and a tone of colour that was but little inferior to the original. One of his most remarkable compositions, was the representation of the sea-engagement between Van Tromp, and Oquendo the Spaniard, which he sketched during the fight, by order of the Dutch Admiral.

#### GODFREY SCHALCKEN, or SCALKEN.

*Painted History, Portrait, and Conversations.*

DIED 1706, AGED 63.

He was born at Dort, in 1643, and learned the first principles of painting from Samuel Van Hoogstraeten; but he accomplished himself afterwards in the art, by becoming the disciple of Gerard Douw, with whom he studied for some years; nor did he leave that school till he found himself qualified to imitate the style, and manner of handling of his master, with great success.



When he began to follow his profession he very soon gained a considerable reputation, and was much employed for portraits, of which there are many at Dort, of the principal families in that city. One very celebrated picture of that kind is the portrait of a lady, in the character of a nymph, sleeping under the shadow of a tree. His colouring at first was not so clear as could be wished, but afterwards he shewed himself in that respect greatly improved. He was remarkable for painting in a variety of manners, and in every one of them his pencil was excellent. Particularly he delighted in night-subjects; because he knew how to distribute the light of a flambeau or taper with so much skill as to diffuse a brightness over his object, by a proper opposition of shadow, which only nature could equal; and in that way of painting he seems to be without a competitor.

Houbraken mentions an historical night-scene of this master, which was exceedingly admired; the subject was, St. Peter denying Christ; and in that design, the maid is represented as holding up a light to the face of the apostle. That picture is described as having a good expression, and a greater assemblage of figures than are usually to be seen in any of his compositions. There appears in it great correctness of design, and great harmony in the whole, which are circumstances that do not always occur in the works of Schalcken; for although in his penciling he might almost be compared to Mieris, or Vander Werf, yet in the correctness of drawing he was far inferior.

Some of his performances being much admired by several English gentlemen who travelled through the Low Countries, they encouraged him to visit London; and for some time he had all imaginable success, while he painted in small, as his greatest power of execution was shewn in that size. But when he attempted to enter into competition with Kneller, by painting portraits in a larger proportion, he injured his fortune and reputation, as those portraits had neither so much force, truth, grace, or spirit, as the portraits of Kneller. Happily for himself he perceived his error in a proper time, and pursued his first plan of painting in small, by which he soon recovered his credit, and was enabled to live in affluence.

It was observed of him, that he was not so successful in the portraits of women, as he generally was in those of men, because he wanted elegance in his choice. He copied nature exactly after his models, without flattery, and without studying to add even a graceful air to his subjects; not considering that his female models would have been much better pleased to see charms and graces in their portraits, which were denied them by nature, so as the resemblance was preserved, rather than to have their likenesses very exact, without some additional embellishments.

While he resided in London, he had the honour to be appointed to paint the portrait of King William III. which he chose to represent by candle-light; and having presented to the King a taper, that he might hold it in a proper position, the taper accidentally melted in such a manner as to drop on the fingers of that Monarch. The King endured it with great composedness, being unwilling to disconcert the artist; though Schalcken, with extreme unpoliteness, continued his work, without once endeavouring to relieve the King

King from that disagreeable situation. Such an unrespectful conduct was quickly noticed by the courtiers; and it entirely lost him their favour and encouragement for the future. When he found his business on the decline in England, he retired to the Hague, where his reputation was so well established, that he found a prodigious demand for small paintings, and he sold them for very high prices; but those of a larger size were in no great esteem.

His pencil was soft, mellow, and delicate; his pictures are finished with exceeding neatness; and they shew the chiaro-scuro in great perfection. He imitated nature with singular exactness, as well in the truth of his colouring, as in the masses of his light and shadow; nor did he account any part of the art so deserving of the study and attention of a painter, as the effect of light on different bodies, either opaque or pellucid, and the variety of reflexions and refractions from different surfaces.

Although the pictures of Schalcken seem to be touched with the utmost delicacy, and highly wrought, yet he had acquired a habit of painting with great readiness, and a free pencil; which is a particularity rarely observed in those works where the finishing is laboriously neat. Yet, notwithstanding he confessedly had abundance of merit in many respects, he did not sufficiently attend to design; nor had he an elegance of choice in any of his models, but merely copied nature as it was placed before him. His figures frequently are stiff, the hands rather heavy, and the other limbs often too lean, without grace or elegance in the contours.

#### WILLIAM SCHELLINKS.

*Painted History, Landscape, and Sea-Ports.*

DIED 1678, AGED 47.

He was born at Amsterdam, in 1631, and learned the art of painting in that city; but to improve himself, he travelled through several parts of Europe, and particularly visited England and Italy. In the former, he sketched the ships, sea-ports, and noble views of that beautiful country, after nature; and in the latter, he observed every thing that was curious in the buildings, prospects, monuments of antiquity, ports, or other objects which merited his notice, and designed them on the spot.

His manner of painting greatly resembled that of Karel du Jardyn; and the perspective parts, representing vessels lying at the wharfs, or at anchor before sea-ports, were in the style of Linglebach, but rather superior to that master. He had an excellent touch, with great freedom of hand, and his design was in general correct. He usually painted in a small size, and always took care to finish his pictures very highly; so that in some of them the figures and horses have a great resemblance of Wouwermans.

Houbraken mentions a very capital composition of Schellinks, which was the embarkation of Charles II. at his return to England after the restoration. On the shore were



represented a multitude of figures, well grouped, with a surprising variety of soldiers, horse and foot, coaches, and other carriages, with a distant view of the fleet waiting to convoy that Monarch to his dominions; the whole being exceedingly well designed, and judiciously executed.

DANIEL SCHELLINKS.

*Painted Landscape.*

DIED 1701, AGED 68.

He was the younger brother of William, born at Amsterdam, in 1633, and was also his disciple. He painted landscapes, and sometimes views of places in the manner of his brother, and had the reputation of being an extraordinary good artist.

ANDREA SCHIAVONE.

*Painted History.*

DIED 1582, AGED 60.

He was born at Sebenico, a city in Dalmatia, subject to the Venetians, in 1522, and was sent by his parents to Venice when he was very young. At first he had no other employment than to attend some indifferent painters who worked for the shops; but even that low occupation served to animate him with a desire to follow the profession of painting. The seeds of genius soon began to expand, and, by a happy cultivation, they were brought to sufficient maturity.

His knowledge of the first principles of design, was derived from his studying the etchings and compositions of Parmigiano, but his taste of colouring was acquired from the works of Giorgione, and Titian; and from those great masters he formed a peculiar manner and style, which raised him to the highest reputation, and rendered him superior to most of his contemporaries, in the delicacy of penciling, and the richness of colour.

At his first setting out as an artist he struggled with many difficulties; he found himself under a necessity of undertaking any kind of work that offered, and at his disengaged hours painted for the dealers in pictures; till it happened that some of his pictures fell under the observation of Titian, who seeing the merit of Schiavone, and being informed of the wretchedness of his situation, took him under his own care, and employed him, along with Tintoretto and others, as an assistant in those grand works which he had undertaken for the library of St. Mark's church. There Titian afforded Schiavone an opportunity of displaying his talents; and three entire ceilings of his painting, are still to be seen in that celebrated repository.

Schiavone was undoubtedly one of the finest colourists of the Venetian school; his manner was lively, and exceedingly pleasing; he shewed an elegant choice in the attitudes of his figures, and contrasted them with judgment; and the graceful taste of his draperies

was

was admired by all the artists of his time. The heads of his old men are touched with abundance of spirit, and the heads of his women are charmingly executed. The only imperfection in this master was the incorrectness of his design; and it was much regretted that he appeared defective in that point, as in every other respect he was an accomplished artist. He painted with ease, and with a clean pencil; and, by a skilful management of his tints, gave his carnations such truth, freshness, and warmth, that they had all the look of real life. Notwithstanding the defects that may justly be imputed to him in some parts of the art, yet the beauty of his colouring, the fine distribution of his lights and shadows, and the delicate and natural relief of the figures, will always make the works of Schiavone justly estimable.

The history of Perseus and Andromeda, by this master, is in the Royal palace at Windsor; and in the same collection is another, representing the Apostles at the Sepulchre.

#### BARTELEMI SCHIDONE.

*Painted History and Portrait.*

DIED 1616, AGED 56.

He was born at Modena, in 1560, and learned design and colouring in the school of the Caracci; but when he quitted that academy, he devoted himself entirely to study the manner of Correggio, and imbibed so strongly the graces and delicacies of that wonderful artist, that none ever imitated his style and lovely ideas more happily than Schidone. Even his first performances in his native city were looked upon with admiration; and his future works were proportionably still more excellent.

He was soon taken into the service of Ranuccio, Duke of Parma, and had the distinction of being appointed his principal painter. He finished for that Prince several compositions of sacred subjects, and some taken from the Roman writers, extremely in the taste of Correggio; but his principal employment was, to paint the portraits of his patron and all his family; in which he shewed such an amiable variety of airs and attitudes, as well as such delicacy of colouring, as caused him to be numbered among the best masters of Italy. He also painted the portraits of all the Princes of the house of Modena, with an equal degree of merit; and most of the works of this master are in Modena and Placentia.

The genius of Schidone was noble and elevated; his style of painting is exceedingly elegant; his touch light, delicate, and admirable; and although he is not always critically correct in his outline, yet the airs of his heads are remarkably graceful, and all his pictures are finished in an exquisite manner. His paintings, as well as his designs, are exceedingly scarce and valuable; and when they are to be met with, are as frequently taken for the work of Correggio or Parmigiano.

Unhappily for himself, and for every lover of the art, he grew passionately fond of gaming, and indulged that appetite so far, as to consume abundance of his time unprofitably in that amusement, to which error the great scarcity of his works is generally imputed. And it is



asserted, that having in one night lost a very large sum of money, much more than his fortune could bear, it affected him so violently as to occasion his death.

In the church of St. Francis, at Placentia, is preserved a capital performance of Schidone, representing the Virgin attended by several Saints and Angels; and in the collection of the Duke of Orleans, there is an Holy Family, in which the Virgin seems engaged in teaching Christ to read.

### ANTHONY SCHOONJANS.

*Painted History and Portrait.*

DIED 1726, AGED 71.

He was born at Antwerp, in \*1655, and had the good fortune to be placed, while he was very young, as a disciple with Erasmus Quellinus, who had been bred in the school of Rubens. The progress he made under that master was extraordinary; for, by attending carefully to the works of Quellinus, and also to the compositions and handling of other eminent painters, he became very excellent in colouring. But, having a strong ambition to improve himself as much as possible in his profession, he determined to travel, and directed his journey, through Paris and Lyons, to Italy.

On his arrival at Rome, he devoted his whole time to study the antiques, to design after the finest of them, and likewise to copy the works of the most celebrated masters among the moderns, till his mind was so filled with those admirable objects, and they were impressed so retentively on his memory, that he could design any of them exactly, even when they were not before his eyes. He continued at Rome for ten years, improving his taste by incessant study, and perfecting his hand by assiduous practice. Then he visited Vienna, where his uncommon abilities soon procured him the favour and esteem of Leopold I. who took him into his service, appointed him his cabinet painter, and honoured him with a present of a gold chain, and a rich medal of the same metal.

Beside the great number of portraits which he painted for the Imperial family, for the chief officers of the Court, and the principal Nobility, he was abundantly employed by others; his portraits being much admired, not only on account of their striking likeness, but for the expression, for the character of the mind visible in the countenance, and for a certain agreeable liveliness, which he diffused through the faces of all his subjects. He had a thorough knowledge of the principles of the chiaro-scuro, by which he distributed his lights and shadows so judiciously, as to give his figures a roundness and relief like nature itself.

In the historical style, he painted several grand altar-pieces, for the churches and convents through the Austrian dominions; but his principal works are at Vienna. The fame of his performances recommended him to most of the polite Courts in Europe, and particularly

\* Mr. Descamps fixes the birth of Schoonjans in 1650, but in the Museum Florentinum the year of his birth is 1655.

particularly to many English Noblemen, who visited the Emperor's Court; and, as they had conveyed some of the paintings of Schoonjans to England, where they seemed to be exceedingly admired, he was invited to that kingdom, and obtained the Emperor's permission to spend some time at London. There he met with an encouragement worthy of his great talents; the English being universally distinguished for their benevolence, and liberality to merit in every profession.

In his return to Vienna from England, he was prevailed on to execute a few designs for the Elector Palatine, with which that Prince appeared to be so highly pleased, that he presented Schoonjans with a chain and medal of gold; and wished to have engaged him in larger works, if the time allowed him by the Emperor's licence could have permitted him to undertake them; but being constrained to quit Dusseldorp, he returned to Vienna, where he was careffed, employed, and honoured, as long as he lived.

JOHN HENRY SCHOONEFELD, or SCHOENEFELD.

*Painted History, Landscapes, Animals, and Architecture.*

DIED 1689, AGED 70.

He was born at Bibrach, an Imperial city, in \*1619, of a noble family, and learned the art of painting from John Sechelbein; but he afterwards, went through several cities of Germany to improve himself, and, in the compass of a few years, gave evident tokens of such an elevation of genius, as would render him a considerable artist; for he acquired with ease, and in a short time, those accomplishments in the art, which are in others the result of uninterrupted application for a number of years.

When he had taken a progress through a great part of Germany, he travelled to Rome; and by studying the celebrated master-pieces of painting and architecture, as well as of sculpture, he refined his taste; he obtained a more perfect idea of design and composition; and distinguished himself by a readiness of invention, as also by a freedom of execution, which was correct and uncommon.

He shewed abundance of grace in all his compositions, and possessed so fertile an invention, that his own ready pencil, though exceedingly expeditious, was scarcely active enough to express what the liveliness of his imagination dictated. He excelled equally in historical subjects, taken from sacred, profane, and poetical writers; and in landscapes, sea-ports, architecture, ruins of grand edifices, and animals of every species. His figures were designed with elegance, and all his subjects were disposed with judgment and art.

At Augsbourg, in the church of the Holy Cross, are two very capital paintings of this master; the one, Christ conducted to his execution; the other, a Descent from the Cross, in which the figures and disposition are excellent. And in the Senate-house is preserved a fine composition, representing the Race of Hippomenes and Atalanta, which deserves the

4 G 2

highest

\* The author of the Chronological Tables by mistake fixes the year of his birth in 1609, and cites the authority of Sandrart; whereas Sandrart, in his Lives of the Painters, page 324, dates the birth of this master precisely in 1619.



highest commendation, not only for the expression and action of the principal figures, but likewise for the variety of attitudes and passions in a great number of others, supposed to be spectators of the contest.

JOHN SCHOREL, or SCHOREEL.

*Painted History, Landscape, and Portrait.*

DIED 1562, AGED 67.

He was born at a village called Schorel, near Alkmaer, in Holland, and was at first placed as a disciple with William Cornelis, an indifferent painter, with whom he continued for three years; and afterwards he studied under Jacques Cornelis, a much abler artist, and more expert in design. But although the latter master took abundance of care to improve Schorel, yet the fame of John de Mabuse, who at that time lived in high esteem at Utrecht, induced Schorel to fix himself under his direction; though he was obliged to quit him in a short time, on account of his dissolute manner of living, by which Schorel was often exceedingly distressed, and his life frequently endangered. He therefore retired from Holland, and went through several parts of Germany, where he procured a comfortable subsistence by his work, as he was remarkably expeditious, and finished more in one week than others could execute in a month. He spent some time at Spire, to study perspective and architecture; and in every city through which he passed, he visited the most eminent artists, to observe their different manners; and his own easy and pleasing style of painting procured him admirers wherever he went.

Having arrived at Venice in his progress, he was prevailed on to undertake a voyage to Palestine; and in his passage designed the most pleasing views of Cyprus, Rhodes, and other islands of the Mediterranean, with all those ancient buildings, or memorable castles, ruins, rocks, or beautiful scenery, which had an appearance of elegance or grandeur in their construction or situation. On his arrival in Palestine his principal employment was, to sketch after nature the prospects of the country near Jerusalem; the adjacent villages; the particular views of that celebrated city; the sepulchre; the scenes about Jordan; and whatever appeared to him worthy of his attention. And of those sketches he made a very judicious use when he returned to his native country, by composing such subjects from sacred history as would suit with those scenes or edifices, which he had designed with great truth and exactness after nature. Of this he gave an excellent proof, in a picture which represented the passage of the Israelites over Jordan; and also in another, describing the memorable event of Christ entering into Jerusalem.

When he returned to Europe, his utmost ambition was to see Rome, and there he carefully studied the antiques, the works of Raphael, and the grand compositions of Michael Angelo Buonaroti, as well as other great masters, and designed the most magnificent ruins in that city and its environs. He was the first of the Flemish painters who introduced the Italian taste and style into his own country; and prepared them for receiving

receiving farther improvement from Francis Floris and others, who after his time studied at Rome.

His manner was rather dry, but the airs of his heads had a good deal of grace; his landscape was always well adapted to the history which constituted the principal subject; and his colouring, though not excellent, was not unpleasing. A picture of St. John baptizing Christ, painted by this master, is mentioned as a very fine performance; the airs of the heads are graceful, and the landscape seems to enrich the composition.

### CORNELIUS SCHUT.

#### *Painted History.*

DIED 1660, AGED 60.

This master was born at Antwerp, in the year 1600 (according to the most authentic accounts), though Descamps seems to fix the time of his birth in 1590. He was a disciple of Rubens, and having a fruitful genius and lively imagination, he shewed himself worthy of the school from whence he derived his instruction, and rendered himself very considerable as a painter of history.

It is no small attestation of his merit, that Vandyck painted his portrait as one of the eminent artists of his time; but the superior merit of Rubens prevented him from being as much distinguished or employed as he very justly deserved. So great a disappointment and obstruction to his making a figure in his profession, inspired him with an implacable enmity to Rubens; but that great man, instead of expressing any resentment was only more active to procure him employment, by a generous and zealous recommendation of him and his performances.

He had a poetic imagination, and generally chose to paint subjects of the fabulous kind, from Ovid and other ancient writers; but although his composition was ingenious and shewed a spirited fancy, yet what rendered the works of Schut less estimable was a greyish tint in his colouring, an incorrectness of design and outline, and a want of having sufficiently studied and consulted nature. However, he had a free and firm pencil, and his style of colouring plainly shewed the school of Rubens.

He was sometimes engaged by other artists to insert figures in their pictures, and particularly by Daniel Segers, for whom he very frequently painted the bas-reliefs, and figures coloured in imitation of marble, which are seen in the middle of the flower-pieces of that master.

He composed subjects of sacred as well as poetic history, and many of his performances adorn the churches and chapels of the Low Countries. The cupola of the church of Notre Dame, at Antwerp, is of his hand; and in a chapel of that church is an altar-piece, of which the subject is the Martyrdom of St. George; but one of his most capital paintings is in the church of the Jesuits, at Ghent, representing the Assumption of the Virgin.

THEODORE



## THEODORE VANDER SCHUUR.

*Painted History and Portrait.*

DIED 1705, AGED 77.

He was born at the Hague, in 1628, and when very young went to Paris, and placed himself as a disciple with Sebastian Bourdon, with whom he made a great progress in the theory and practice of his art.

When he found himself capable of receiving farther improvement, by viewing the curiosities of Italy, he travelled to Rome, applying himself incessantly to his studies; and after a critical survey of the works of the best masters, he particularly chose to copy the compositions of Raphael and Julio Romano, in which he succeeded so happily, that his performances engaged the notice and approbation of the ablest judges at Rome. His reputation rose at last to such a height, that Queen Christina honoured him with her favour and patronage; she employed him in several considerable designs, and paid him with a liberality becoming a crowned head.

At his return to the Hague, he found his countrymen prepossessed so strongly in his favour, that he received all possible encouragement. He was engaged by the principal persons in that city, and acquired extraordinary honour by a grand composition which he painted on a ceiling of the town-house, in the apartment of the Burgo-master, being an allegorical representation of Justice, Temperance, and Fortitude.

It is observed of this master, that his works have abundantly more of the Italian than of the Flemish taste. He had a good manner of design, a fine understanding of perspective and architecture, and always enriched his back-grounds with noble remains of Greek and Roman antiquities.

## CHRISTOPHER SCHWARTS.

*Painted History.*

DIED 1594, AGED 44.

He was born at Ingolstadt, in 1550 (though Vanmader, and after him Descamps, mention Munich as the place of his nativity), and was distinguished by the appellation of the German Raphael. He learned the first principles of the art in his own country, but finished his studies at Venice, where he not only made the works of Titian his model, but had the advantage also of receiving some instructions from that illustrious master.

He spent some years at Venice with success, and qualified himself to appear with honour in his own country. His works were soon in the highest esteem, as his manner of painting was very different from what the Germans had been accustomed to before that time; and he was immediately invited by the Elector of Bavaria to his Court, and appointed his principal painter.

He was allowed to have a genius for grand compositions; but although he shook off some of his national taste during his residence in Italy, yet he could never entirely divest himself of it. His colouring was lively and natural, he had also a light free pencil, which enabled him to work with great ease and readiness; but he was incapable of giving his figures either the elegance, the grace, or the correctness of the Italian masters. He gave up his whole attention to colouring, and seemed indiscreetly to neglect other parts of his art which were at least as essential, if not much more so. Even to the last he retained a mixed manner, participating of the Roman, Venetian, and German: in the attitudes and disposition of some of the figures in his compositions he had some resemblance to the two former schools; but in the airs of his heads, the countenances, and the expression, he seemed totally German.

The most capital works of this master, as well in fresco as in oil, are in the palace at Munich, and in the churches and convents; particularly in the grand hall of the Jesuits in that city, there is a picture of the Virgin and Child, in which the air of the head is noble, and the countenance shews such an expression of modesty and innocence as is truly worthy of the character, and also a degree of grace that is very rarely observable in his figures.

#### BERNARD SCHYNDAL, or SCHENDEL.

*Painted History and Conversations.*

DIED 1716, AGED 57.

He was born at Haerlem, in 1659, and became a disciple of Mommers. His subjects were taken from nature, but they were copied from low life, such as conversations, merry-makings, and feasts; with views of the inside of the huts of shepherds, boors, or peasants. He had a neat manner of penciling, and in his style of design and colouring imitated Ostade; and although he proved inferior to that master, he was at least on an equality with Brakenburg.

#### SEBASTIAN DEL PIOMBO. Vid. PIOMBO.

#### GERARD SEGERS.

*Painted History and Portrait.*

DIED 1651, AGED 62.

He was born at Antwerp, in 1589, and learned the art of painting from \*Abraham Janssens; but when he had gained a good degree of knowledge under the direction of that master, he travelled to Italy to perfect himself in his profession. At Rome he took pains to copy some of the most celebrated paintings; but principally imitated the manner of Manfredi,

\* Descamps says he learned the art of painting from Henry Van Balen.



Manfredi, with broad lights opposed by strong shadows, which gave his figures a look of life, and an astonishing relief and roundness.

The subjects which he painted when he returned to Antwerp were generally like those of Manfredi, soldiers playing at cards; or musicians performing on various instruments, with figures at half-length; which had so great an appearance of an Italian master, that his works were exceedingly commended and coveted. By the constant employment of his pencil in those kind of compositions, as well as religious historical subjects for churches and convents, he amassed such a fortune as enabled him to live splendidly, and to expend sixty thousand florins in the purchase of capital pictures, the works of other great masters, for the ornament of his house.

Cardinal Zapata, the Spanish ambassador at Rome, shewed so high an opinion of the merit of Segers, that he prevailed on him to go with him to Spain, where he recommended him to the King in the strongest terms. He painted several grand designs so much to the satisfaction of that Monarch, that he loaded Segers with favours and rich presents, and solicited him earnestly to continue in his service; but he preferred the pleasure of revisiting his native city, to the most alluring prospects of honour and riches. However, some of the most capital paintings of Segers are preserved in the royal collections in Spain.

Whatever historical pictures were painted by this master for the decoration of churches, had the figures full as large as life; and the particular merit of those compositions consisted in the justness and strength of the expression. He afforded a remarkable proof of his ability in that respect, by those pictures which represented the Crucifixion of Christ, and the Martyrdom of some of the Apostles; in which the expression was so affectingly true and natural, so lively, and so pathetic, as to call forth involuntary tears from the eyes of the spectators.

Sandrart, who was intimately acquainted with Segers, observes, that he avoided using the bright blues, yellows, greens, and glaring colours, being always careful to preserve a general harmony in his colouring; and yet his pictures had so great a degree of force, that they made most other paintings look weak and faint. In the latter part of his life he altered his style of colouring into a much brighter tone, like that of Rubens; and was in reality compelled to do so by the taste of the public, who preferred the colouring of Rubens and Vandyck to that of the best artists of Rome or Venice. But as Segers had so extensive a knowledge of the true principles of his art, the alteration of his first manner was not attended with any great difficulty. Sandrart assures us that when he visited Segers, and saw some of his latter performances, he could not believe them to be of his hand, till Segers himself affirmed that he painted them, and declared that he was under a necessity of changing the style he most approved of, to comply with the taste of the world, and to sacrifice his fame to his fortune.

This master composed his subjects extremely well; he was correct in his design, excellent in his expression; and his colouring was warm, and full of force; for the opposition of his lights and shadows was conducted by a perfect understanding of the chiaro-scuro.

One of the most capital designs of Segers is a picture representing the Denial of St. Peter; but his most celebrated work is the Marriage of the Virgin; a noble composition, which is the grand altar-piece in the church of the barefooted Carmelites at Antwerp.

# DANIEL SEGERS.

*Painted Flowers, Fruit, and Insects.*

\*DIED 1660, AGED 70.

He was the younger brother of Gerard Segers, born at Antwerp, in 1590, and by his brother was instructed in the principles of painting; but he afterwards was the disciple of Velvet Brueghel, who at that time was in the highest reputation for painting flowers. The genius of Segers directed him to the choice of the same subjects that rendered his master so eminent; he studied nature most diligently, to qualify himself as thoroughly as possible, and imitated his models with extraordinary truth, exactness, and delicacy.

As he was of a studious disposition, and appeared in his youth to have very promising talents, he was prevailed on to enter into the society of the Jesuits, and soon after was permitted by his superior to visit Rome and other parts of Italy, in order to his improvement. Wherever he travelled he was critically curious in observing the flowers, fruits, plants, and insects, peculiar to each place; and in designing after them so accurately, that on his return to Antwerp he had a sufficient supply to furnish him with beautiful objects for his future compositions.

His usual manner of disposing his subjects was in garlands of flowers and fruits, or in festoons around elegant vases of marble. The centre of those garlands contained historical designs, which were inserted by different masters, as Rubens, Schut, and others; and the vases were also ornamented by other hands with figures representing religious transactions of Legendary Saints, and sometimes Bacchanals; but he always disposed his objects with such art and elegance, as easily distinguished his works from those masters who painted in his style.

His pencil was light, his touch free and delicate; his flowers have all the freshness and bloom of nature, and he finished every object with uncommon neatness. He had a particular excellence in painting white lilies and red roses, and through all his pictures shewed a fine style of colouring. His tints were transparent and natural, and those insects which he introduced among the flowers seemed to be real nature.

Two of his pictures, most exquisitely finished, were presented to the Prince of Orange, in the name of the society of which Segers was a member; for which that society were splendidly repaid. But his most capital performance was in the Jesuits church at Antwerp. The picture was a garland composed of flowers and fruits, in which seemed to be collected and combined every thing that was beautiful in nature of those kind of

4 H objects,

\* According to some writers, died in 1668, aged 78.



objects, as well as insects; and in the middle was the picture of the Virgin and Child, painted by Rubens.

Many pictures which are ascribed to this master, are by others, painted in imitation of his style, or copies after him; and some of them not only unlike him, but totally unworthy of his pencil or his ideas; yet the genuine works of Segers are always very highly and deservedly valued.

#### HERCULES SEGERS, or ZEGRES.

##### *Painted Landscape.*

This painter was a cotemporary of Paul Potter, and excelled in landscape. He had a fine invention, a ready genius, and a clear judgment. His composition was rich, and full of a pleasing variety of mountains, vallies, and villages; his grounds were well broken; and, by a judicious management of his tints, improved by a skilful opposition of light and shadow, his distances appeared exceedingly remote, and the scene of his landscape looked uncommonly extensive. His rocks and mountains were touched with great spirit, and for sweetness of colouring he was scarcely inferior to any of the artists of his time.

And yet, although he had the greatest application, joined to singular merit, he was depressed and mortified almost to death by observing others to have more constant employment, whose works deserved abundantly less approbation. He was remarkable for having invented a method of stamping landscapes on cloth, in which every object appeared in its natural colour; but his project was not attended with such a degree of success as the ingenuity of the contrivance justly merited; and he continued, to the last period of his life, oppressed by undeserved poverty; though, after his death, his works rose considerably in their value, and were exceedingly coveted.

#### GIROLAMO SERMONETA. Vid. SICIOLANTE.

#### CÆSARE DA SESTO.

##### *Painted History.*

He was born at Milan, about the year 1480, and bred to the profession of painting in the school of Lionardo da Vinci, where he distinguished himself above all the disciples of that famous academy. When he found himself sufficiently instructed to appear as an artist, he quitted Lionardo, and went to Rome, where he improved himself still more by the study of the antiques, and was employed in the palace of the Pope, as also in the apartments of the prime Nobility.

The composition of this master was very learned, his taste elegant, and he designed historical figures with a great deal of grace; nor can there be a more incontestable evidence of the merit of this master, nor any commendation so much to his honour, as to mention what is attested by writers on this subject, that he was highly esteemed by Raphael.

JOHN

## JOHN SIBRECTS, or SYBRECHT.

*Painted Landscape and Cattle.*

DIED 1703, AGED 78.

He was born at Antwerp, in 1625, and learned the rudiments of the art from his father; but having taken pains to study after nature for some years, he applied himself afterwards to study the works of Berchem and Jardin, and proved so happy in his imitation of those masters, that some of his copies have been supposed originals of those great artists.

He was invited to England by the Duke of Buckingham, and employed by him at Cliveden-house for three or four years; and afterwards found sufficient encouragement from many of the Nobility and Gentry at London, for whom he painted a number of pictures, in water-colours as well as in oil, with credit.

## GIROLAMO SICIOLANTE, DA SERMONETA.

*Painted History and Portrait.*

DIED 1550, AGED 46.

He was born at Sermoneta, in 1504, and received his first instruction in the art from Leonardo da Pistoia, with whom he was placed as a disciple; but he acquired a much greater degree of improvement under the direction of Pierino del Vaga.

His manner of painting was very agreeable, it was bright and pleasant; his composition was good, and his taste of design elegant, as he made Raphael his model, and in all his works endeavoured to resemble him. He was employed by the Pope to adorn some of his palaces, along with the most eminent painters at Rome; and in the chapel of Sixtus IV. he designed the history of Pepin, King of France, giving Ravenna to the church of Rome; as also, in another chapel, he painted a Nativity, which is accounted a very grand performance, the airs of the heads being extremely fine, and the whole tolerably well coloured.

## LUCA SIGNORELLI.

*Painted History and Portrait.*

DIED 1521, AGED 82.

He was born at Cortona, in 1439, and placed as a disciple with Pietro della Francesca, who was also distinguished by the name of Pietro dal Borgo San Sepulchro. He profited so much under the guidance of that master, that it seemed scarce possible to determine which was the work of the one or of the other; and he became not only a most exact imitator of Pietro, but he considerably surpassed him.

No artist of his time was more admired for designing naked figures, for giving them elegant forms, and a just character of nature and life. And an undoubted testimony of his merit, is the approbation of Michael Angelo Buonaroti, who not only publicly commended his works, but borrowed several of his ideas; and transferred some of the



figures of Signorelli's composition into his own grand performance of the Last Judgment. He worked equally well in fresco and in oil, shewing as remarkable an excellence in portrait as in history; and in his celebrated design of the final dissolution of the world, which he painted in the chapel of the Virgin at Orvieto, he introduced the portraits of many eminent persons with whom he was connected in friendship, or who had been his patrons or benefactors. It was to that particular picture Buonaroti was indebted for many figures of angels, demons, and human forms, which appear in his Last Judgment, painted in the chapel of Sixtus IV.

The invention of this ancient master was ready and fertile; his manner of representing the naked, was delicate; he gave a great degree of grace to the airs of his figures; and the disposition of those which were historical, shewed an excellent judgment, with elegance of taste.

It is recorded of Signorelli, that a son of his (an amiable youth of very promising talents) being killed at Cortona, he had such an uncommon firmness of mind, that though he loved that son with the utmost parental tenderness, yet, when he received the afflicting account of his death, he ordered the body to be laid naked in his painting room; and there, without shedding a tear, painted from the corpse a living likeness of his son; perpetuating, by the power of his art, what nature had formed perishable.

A great number of the works of Signorelli are in the churches of Arezzo, Perugia, Cortona, Siena, Loreto, and Florence, which are exceedingly esteemed; and his compositions were the means of enabling succeeding artists to approach much nearer to perfection.

#### GIOVANNI ANDREA SIRANI.

*Painted History.*

DIED 1670, AGED 60.

He was born at Bologna, in 1610, and learned the art of painting in the school of Guido. He usually painted in a large size, and a grand style, like that of his master; but his manner was strong, and rather too dark; though his composition is good, and a great deal of grace appeared in his attitudes, and in the airs of his heads.

At Rome there is a Last Supper of this master's hand, which alone would be sufficient to prove him a very distinguished painter.

#### ELIZABETHA SIRANI.

*Painted History.*

DIED 1664, AGED 26.

She was the daughter and disciple of \* Andrea Sirani, born at Bologna in 1638, and was accounted a prodigy, as well for invention as execution, before she arrived at her  
fifteenth

\* Mr. Cochin, in his *Voyage d'Italie*, vol. ii. p. 123, mentions Elizabetha Sirani as a disciple of Guido, and some other writers are guilty of the same mistake; but, as she was not born till the year 1638, and Guido died in 1642, she could have been but four years old at the death of Guido, and therefore it was impossible that she could have been his disciple; but she learned the art of painting from her father, who had been the disciple of that inimitable master.

fifteenth year. She painted in the manner of her father, but not with an equal freedom of hand; though her works might, in many respects, stand in competition with his.

At a time, when she was universally admired for her performances, and esteemed for her amiable qualities, she died of poison, administered to her by persons who were never discovered, though it was generally believed that she was poisoned by those who envied her merit.

In a chapel of the church of St. Leonardo, at Bologna, is an admired picture, painted by Elizabetha Sirani; of which the subject is St. Anthony of Padua kissing the feet of the Infant Jesus. It is a beautiful composition, and is executed in a firm and free manner; the heads of the figures are full of grace, and the whole is excellently coloured. And in the Palazzo Zambecari, at Bologna, there are three paintings of this female artist, which are very highly commended; one is a picture of the Virgin; another a Magdalen, which is extremely fine; and a third is a representation of St. Jerom.

#### VIOLANTE BEATRICE SIRIES.

##### *Painted Portrait and History.*

This paintress was born at Florence, in 1710, and became the disciple of Giovanna Fratellini, who at that time lived in very high esteem at Florence; by whose excellent instruction she made an extraordinary proficiency, and practised water-colour and crayon-painting under her direction, till she was sixteen years of age. She then quitted her native city, and went to Paris with her father, who was appointed goldsmith to the King of France; and in that city she redoubled her application to learn the art of painting in oil, having an eminent Flemish painter for her director. She continued at Paris for five years, and not only enriched her mind with every kind of useful knowledge, but she also shewed her ability in colouring, by several portraits of persons who were of the first rank among the Nobility, which she had finished after the life.

Those performances procured her such general applause, that she was invited to paint the portraits of the Royal Family; yet she was under a necessity of declining that honour, by returning with her father to Florence, as he had a very lucrative employment conferred on him by the Grand Duke.

Notwithstanding the great improvement she had already acquired, and the reputation which very deservedly she had established, yet being still ambitious of gaining all possible assistance to excel in her profession, she engaged Francesco Conti, an artist of singular merit, to give her farther instruction, as soon as she arrived in her native city; and from him she learned to design correctly, with elegance of taste, and a beautiful tone of colouring.

The Grand Duke expressed an extraordinary esteem for this paintress, and honoured her not only with his patronage, but ordered her portrait to be placed in the celebrated gallery of artists at Florence; and it is observable, that to perpetuate the memory of



her father, she introduced his portrait along with her own, giving at once a public proof of her filial piety, and her distinguished merit.

She painted equally well in oil and with crayons; her pencil is light, delicate, and free; her carnations are natural and full of warmth and life; and as she understood perspective and architecture thoroughly, she made an elegant use of that knowledge, by enriching her pictures with magnificent ornaments. Her draperies are generally well chosen, full of variety, and remarkable for a noble simplicity.

One of her capital performances is a picture in which are represented the portraits of the Imperial family. The design consists of fourteen figures, in a superb apartment of the richest architecture; and through the whole composition appears a fine taste of design, a judicious disposition, lovely colouring; and the dresses of the figures have a becoming grandeur, suitable to the dignity of the persons. Most of her paintings are in oil, in which she frequently painted historical subjects, as also fruits and flowers; and she executed every subject with extraordinary taste, truth, and delicacy.

#### JOHN PETER VAN SLINGELAND.

*Painted Portraits and Conversations.*

DIED 1691, AGED 51.

He was born at Leyden, in 1640, and was a disciple of Gerard Douw, whose manner he always imitated; and in the opinion of some good judges he even surpassed his master, in the delicate and high polish which he gave to his pictures; yet his figures are confessedly much more stiff.

The neatness of his penciling compelled him to work exceedingly slow; and an instance of his laborious patience is cited, in respect to one family picture of Mr. Meermans, which he finished so exquisitely, that he spent three whole years on that single picture. By that manner of working it was not possible for him to grow rich; for, although he demanded, and received very large prices for his paintings; yet he was in reality but poorly paid for the time he employed about them.

He imitated nature exactly, but without any great delicacy of choice. His colouring was nature itself, and the chiaro-scuro in his works produced a most charming effect; but his taste of design was indifferent. However, he is ranked among the number of the best Flemish painters, and his works are often mistaken for those of Mieris and Gerard Douw. A remarkable picture of Slingeland's painting, is a girl who holds a mouse by the tail, and a cat jumping at it, which is exquisitely finished, very naturally coloured, and as transparent as the best of Douw or Mieris; and another, mentioned by Houbraken, is, the portrait of a Sailor with a woollen cap on his head, which is so highly and minutely wrought, that every thread in the weaving is distinguishable.

## JACQUES VANDER SLUYS.

*Painted Conversations.*

DIED 1736, AGED 76.

He was born at Leyden, in 1660, and bred up in the Orphans hospital, where his gentle and pleasing demeanour, as also the appearance of a ready and lively genius, recommended him to the favour of the governors, who determined to have him instructed in the art of painting, as he expressed a particular fondness for that profession. At first he was placed under the care of Ary de Voys, and afterwards became the disciple of Peter Van Slingeland. In a short time he grew expert in copying the works of his master, and made so happy a progress, that he readily composed those kind of subjects which pleased his own fancy, and always adhered to the manner of Slingeland in every thing he painted.

He seemed peculiarly fond of representing the fashions, modes, and customs of his own time; and his subjects were sports, conversations, assemblies, and different kinds of entertainments, in which he introduced persons of both sexes, and diffused a look of joy, cheerfulness, and gaiety, through every countenance. He was very attentive to the neatness of his finishing; but his design, as well as that of his master, wanted elegance, though there is always great harmony in his colouring.

## GASPAR SMITZ S, called MAGDALEN SMITH.

*Painted Portraits, Female Penitents, Fruit, and Flowers.*

\* DIED 1689.

None of the Flemish writers mention any circumstances relative to the native city, the year of the birth, or the master from whom this painter derived his knowledge of the art; but the English writers represent him as a Dutch artist, who went first to England, and afterwards to Ireland, to follow his profession.

He was a painter of considerable eminence, and excelled in miniature portraits, which he painted in oil; and they were very highly esteemed, for the resemblance, the expression, and also for a pleasing tone of colour, full of life and nature; but his principal delight was to paint Magdalens, which he executed in an admirable style. His figures are well drawn, and beautifully coloured; and the airs of the heads, as well as the attitudes, have a great deal of grace. He generally gave a solemn and engaging expression of grief to his penitential subjects; and, for the most part, introduced a thistle in the fore-ground, delicately finished, by which his pictures of that kind are usually distinguished. It is reported that an English gentlewoman, of an agreeable person, who passed for his wife, was his model for all the Magdalens he painted.

Beside

\* According to Graham, in his Lives of the Painters, Smith died in 1689; but, according to Vertue, he died in 1707.



Beside his excellence in portrait and historical figures, he painted fruit and flowers in great perfection; and they were in such high esteem, that a picture, which consisted only of one bunch of grapes, was sold in this kingdom for forty pounds. He was induced to visit Ireland by the persuasion of a lady of distinction, who had been his pupil while he resided in London, and was coming to this kingdom; and, on his arrival, he found as great an encouragement as might satisfy the most sanguine expectation. He had the highest prices for his works, and as much employment as he could possibly execute; yet, notwithstanding all his acquisitions, his extravagancies kept him always necessitous, and he died in the city of Dublin, extremely distressed, although his reputation as an excellent painter was universally established.

LODOWICK SMITS, alias HARTCAMP.

*Painted History and Fruit.*

DIED 1675, AGED 40.

He was born at Dort, in 1635, and was remarkable for a very singular manner of handling, by breaking and scumbling his colours; but he did it in such a manner as to produce a very good and natural effect; and his fruit-pieces in particular were so much coveted, that, as soon as they were finished, they were brought up.

However, his paintings soon lost their original beauty, by the colours being too much scumbled, and unskilfully mixed and broken, which depreciated his works in a short time; and when he was reproached with that defect, he only answered, humorously, that his pictures lasted much longer than the money that purchased them.

PETER SNAYERS.

*Painted History, Portraits, Battles, and Landscape.*

DIED 1670, AGED 77.

He was born at Antwerp, in 1593, and supposed to have been a disciple of Henry Van Balen. He studied every branch of his art with so much care, that he distinguished himself, not only by an excellent manner of painting history, but likewise by painting battles, huntings, landscapes, and portraits, in all which he was equally eminent. His taste of design was good; his animals have considerable spirit and life; his pencil is free, and frequently delicate; and sometimes his colouring was not unworthy of Rubens.

The Archduke Albert was strongly attached to him, on account of his extraordinary merit, and appointed him to be his principal painter, with a large pension, which afforded him the means of exerting his genius, and employing his pencil as much to his honour as his advantage. The churches, and many of the grand apartments at Brussels, are ornamented with his paintings; and what seems an indisputable proof of his possessing very eminent talents, is, that his works were commended by the two best artists of his time, Rubens and Vandyck.

JOHN

## JOHN S N E L L I N C K.

*Painted History and Battles.*

DIED 1638, AGED 94.

He was born at Mechlin, in 1544, and is mentioned by Van Mander with great honour, for painting history and battles. His excellence principally consisted in painting horses, and giving them graceful and spirited attitudes and actions, with a firm correct outline in every member.

The figures in all his compositions were disposed in agreeable groups; he expressed the hurry and confusion of an engagement with singular judgment and skill; and contrived the darkness arising from the clouds of smoke, in so artful a manner, as to relieve and animate his figures.

The greatest Princes, and the prime Nobility, employed him incessantly; and he received the highest honour by the approbation of Vandyck, who esteemed him one of the best painters of the Low Countries, and testified that esteem, by painting the portrait of Snellinck, which was afterwards placed over the tomb of that artist, in the parish church of St. James at Antwerp.

## FRANCIS SNYDERS, or SNEYERS.

*Painted Animals, Fruit, Landscape, Huntings, and Still Life.*

DIED 1657, AGED 78.

He was born in \*1579, at Antwerp, where he became a disciple of Henry Van Balen. The first subjects which he painted were fruits of different kinds, and still life; but afterwards his genius prompted him to paint animals, and in that style he was accounted superior to the greatest masters of his time. He studied nature accurately; and his imitation of every object shewed not only great exactness and correction, but an equal degree of judgment in the goodness of his choice.

Though he had gained considerable credit by his performances in his own country, yet, from an eager desire to improve himself, he travelled to Rome; and there having an opportunity of observing the works of Castiglione, he was so captivated with the style and manner of that great painter, that he not only endeavoured to imitate, but exerted himself, if possible, to surpass him. From that time his usual subjects were huntings, engagements of wild beasts, kitchens, shops with fruit and vegetables, dead game, and chases of the fox and the stag; in which every object shewed truth and nature, every animal had an expression suitable to his species or situation; the landscape was always designed in a fine taste, and the whole composition was admirable.

4 I

If

\* The author of the *Abrégé de la Vie des Peintres* fixes the birth of Snymers in the year 1487, eight years later than most other writers, who agree that he was born in 1579, and died in 1657.



If any of his designs required figures of a larger size, they were generally inserted by Rubens or Jordaens, which still gave an additional value to his works. And those excellent artists so thoroughly understood the nature of tints, and were so expert in their manner of handling, that every picture, though finished by the combined work of two or three different hands, appeared to have been the composition and execution of only one master.

His touch is light, and yet firm; his style of composition is rich, and full of variety; his colouring is remarkable for truth, nature, warmth, and force; his animals are designed in a grand taste, their actions, attitudes, and all their motions, having life, spirit, and expression; and he was so exact, that he made even the skins and hair of his animals appear to be real.

The Archduke Albert, who was governor of the Netherlands, appointed Snyders to be his principal painter; and the King of Spain adorned his palaces with several huntings of the wild boar and the stag, by that great painter; as also did the Elector Palatine; and in their superb collections are still preserved some of the best works of that master.

Rubens, who well knew how to prize the merit of Snyders, employed him frequently to paint the landscape in the back-grounds of his pictures; and although Rubens painted animals and landscape incomparably well, yet he often intrusted Snyders to paint both, as also did Jordaens. It is greatly to the honour of three such celebrated artists, that they associated together in the strictest friendship, mutually assisting each other in a most amicable manner; and the works of Snyders, Rubens, and Jordaens, where they have been painted in conjunction, are, perhaps, more estimable than if they had been the production of any one of them.

#### GERARD SOEST, or ZOUST.

##### *Painted Portrait.*

DIED 1681, AGED 44.

He was born in Westphalia, in 1637, and learned the art of painting in his own country; but went to England, about the year 1656, and very soon grew into esteem for portrait-painting, as his pictures had force, nature, and warmth of colouring, to recommend them; and although they appear to be highly finished, yet they shew freedom, spirit, and good expression.

The portraits of his men were indeed often excellent; but in his female forms he wanted grace and elegance, and was very rarely commendable in his choice. His draperies are frequently of satin, in the manner of Terburgh; but as he gradually became more conversant with the works of Vandyck, while he resided in England, his ideas were more enlarged, and his taste much more improved. However, he never wanted employment, but always found encouragement equal to his merit.

ANTONIO

## ANTONIO MARIA DAL SOLE.

*Painted Landscape.*

DIED 1677, AGED 80.

He was born at Bologna, in 1597, and was a disciple of Albano; but he principally applied himself to landscape-painting, and in that branch rendered himself deservedly eminent. His situations were always beautifully chosen, his distances are pleasing, the perspective receding of his objects is conducted with great skill and judgment, and his colouring is bold and lively.

It was remarked of him that he painted, and also constantly wrote, with his left hand, and had full as much command of it as others have of their right.

## GIUSEPPE DAL SOLE.

*Painted History, Landscape, and Architecture.*

DIED 1719, AGED \* 65.

He was born at Bologna, in 1654, and was the son of Antonio Maria dal Sole, who bestowed the utmost care on his education, in several branches of polite literature; and instructed him in the first principles of the art of painting, as he had observed that his son would not permit any other studies to interfere with his determined application to design.

Antonio soon perceived the proficiency of his son under his own direction, and therefore resolved to give him the assistance of the ablest master, and placed him as a disciple with Domenico Maria Canuti, with whom Giuseppe continued his studies assiduously. But he was interrupted in his progress by the indiscreet advice of Giuseppe Mazza, his fellow disciple, who induced him to condemn the instructions of Canuti, and to study together after the works of the Caracci; concluding that they might more readily attain to the perfection of their art by that method.

This project they intended to execute, by resorting to the collection of Count Alexander Fava, to copy the paintings of the Caracci, which were preserved in that Nobleman's palace; and it is probable that they would have injured their talents, by following the dictates of their unguided fancy, if the Count had not dissuaded them from so dangerous an experiment, and prevailed on them to become the disciples of Lorenzo Passignelli.

Giuseppe therefore applied himself to the directions of that master; and, by the precepts he received for the management of his pencil, as also for the improvement of his judgment and taste, he gradually rose into reputation. He imitated the agreeable style of Passignelli with so much success, in the copies which he made after the works of that great artist, that those copies were examined by the most able judges with surprise as

4 I, 2

well

\* The author of the *Museum Florentinum* affirms that he died at 73 years of age; but as he was confessedly born in 1654, and died in 1719, he could only be sixty-five at his death.



well as satisfaction, and they were considered as proofs of extraordinary abilities; for it was observed, that, although the copy was truly exact, yet Giuseppe touched every part with certain peculiar graces, which in an instant distinguished his work from that of his master.

He proved an excellent painter of history, and not only designed his figures with singular correctness, but he gave them grace and expression. Landscape also, and architecture, he painted in a fine taste, and his portraits were as highly esteemed as any other part of his compositions; for all those objects which he thought proper to introduce in his pictures, either for ornament or elegance, were always painted with an exact resemblance of nature.

Three of the pictures of this master were universally commended, and particularly admired for the beauty of the expression. One was the death of Priam, killed by Pyrrhus in the Temple of Minerva, in which he also represented the distress of Hecuba; and that capital painting is now in the possession of the Marquis Durazza at Genoa. Another was the story of Queen Artemisia, prepared to drink the wine in which were mingled the ashes of her husband; which picture is now in the collection of the Senator Bovio; and another admirable design was that of Andromache and Æneas.

For some time Giuseppe imitated his master Passinelli, though he proved in several respects his superior; but afterwards his models were the Caracci's and Raphael, from whom he acquired correctness of design and grace. But in his latter time, towards the decline of life, he seemed to attend more to Guido and Ludovico Caracci. A picture of Diana and Actæon, by Giuseppe dal Sole, is at Wilton, in the Pembroke collection.

#### FRANCESCO SOLIMENA.

*Painted History, Portrait, Architecture, Landscape, and Animals.*

DIED 1747; AGED 90.

He was born at Nocera de Pagani, a village about eighteen miles distant from Naples, in 1657, and was the son of \*Antonio Solimena, a painter of considerable rank, by whom he was intended for a learned profession; and, with that view, was early instructed in philosophy and mathematics. But the prevalent inclination of Francesco to the art of painting influenced him to devote every leisure hour, and particularly many hours of the night, in designing; for which he was often rebuked by his father, who concluded that his son's application to painting would too much interfere with his other studies.

While Antonio was in that disposition of mind, Cardinal Orsini, who was afterwards Pope Benedict XIII. happening to pass through Nocera, visited Antonio, who presented his son to him; and the Cardinal condescending to examine Francesco, to try what progress he had made in the sciences, expressed great satisfaction at the answers he received. Antonio therefore

\* The authors of the *Abrégé de la Vie des Peintres* call the father of Solimena Angelo, instead of Antonio.

therefore immediately laid hold of the opportunity to complain of his son's misapplication of his time, expecting the Cardinal would concur with him in dissuading the youth from his love to painting; and to convince that eminent person of the indiscretion of Francesco, he shewed him some of his performances, which were either copied from others, or of his own composition.

However, the event did not answer the expectation of Antonio; for, the Cardinal having observed a delicate taste and a strong genius in Francesco, and being surprised to see such productions from one who had never been regularly instructed, advised Antonio to indulge his son in the choice of a profession by which he would probably obtain riches as well as honour.

Antonio followed that advice, and began to instruct his son with great care; so that, in a short time, Francesco gave evident proofs of extraordinary talents, and designed after the naked with singular taste and correctness. Thus prepared, he was sent to Naples, and placed as a disciple with Francesco di Maria, an excellent master for design, who had been bred up in the Roman school; and who taught his pupils to practise according to the best rules and principles, restraining the wildness of their imaginations, and directing them to study truth and elegance.

With that master Solimena applied himself diligently, designed in the academy after living models, and copied the works of the most celebrated artists; selecting such only as were accounted the best, and endeavouring to form a style that might recommend his works to the esteem of the world.

At first he imitated the manner of his father, but he afterwards fixed on Luca Giordano as his model, for the liveliness of his colouring, and the spirited action of his figures; on Lanfranc, for the exactness of his outlines, and the judicious placing of his objects; on Pietro da Cortona, for animated expression, and harmony of colouring; and on Calabrese, for the management of the chiaro-scuro, and the variety of countenances. Nor did he omit the imitation of Carlo Maratti, in the graceful airs of the heads, and the grand and natural cast of the draperies. But, to perfect himself still more, he added to all the rest the study of nature; to observe the various effects of light on different bodies, and the tints diffused over objects by its reflections and refractions; and by so judicious a method of acquiring knowledge, he rendered himself one of the most admired painters of his time.

The first public work of Solimena was a grand composition, representing the Assumption of the Virgin, which was received with amazing applause; and every future work served only to increase his reputation. As he had been always solicitous to see Rome, he took an opportunity to gratify himself in that point; and although the situation of his affairs would not permit him to indulge himself so far as to reside in that city for any great length of time, yet he left nothing that was curious of the ancient or modern artists unobserved. But, his particular attention was employed on the works of Raphael, Domenichino, Guido, Lanfranc, the Caracci, and Carlo Maratti.

At his return to Naples, he finished an incredible number of paintings; his works were solicited by the King, by the greatest of the Nobility of his own country, and by most of the



Princes of Europe; but his most constant employment was for the churches and convents of Italy. The King of Naples honoured him with his particular esteem; and, that posterity might know the friendship that subsisted between them, he desired to have a picture, representing him in familiar conversation with Solimena. He sat to him for his own portrait, which was in every respect admirably executed; and the portrait of the painter was as striking in the likeness, as the portrait of the King.

Towards the latter part of his life, his sight was greatly impaired; yet that misfortune was not so much imputed to his advanced years, as to some defect in the organ itself. From that time his paintings were very inferior to his more early performances; though, even in those which are least to be commended, somewhat of the great master is always discernible.

Solimena possessed a most extensive genius; he painted in a small size as well as in a large, in fresco and in oil, and excelled equally in history, landscape, portraits, animals, perspective and architecture, fruit and flowers. His figures were elegant, correct, and graceful; his pencil is soft and spirited, and his draperies are broad and nobly disposed. His skies, his grounds, and his trees, have a peculiar and admirable tint; and in his colouring we see tenderness and force uncommonly and harmoniously united. In short, his taste was exquisite, his composition rich, and his imagination lively, fruitful, and elevated; and it was observed of him, that he chose as often as possible to paint after nature, lest too fond an attachment to the antique should damp the fire of his fancy and invention.

The bent of the inclination of Solimena was to form youth; for which he deserved to be highly applauded. He pointed out to them, in the most easy and familiar manner, every curious or instructive observation he had made, either in the principles or the practice of his art. He took pains to make the young artists acquainted with the perfections of the most celebrated masters; which knowledge he himself had acquired by intense study, and judicious reflections; and he constantly inculcated the necessity of seeking out beautiful forms, and the fine proportions of nature, to unite with them the elegance of the antique.

#### JORIS VAN SON, or VAN ZOON, the Old.

##### *Painted Fruit and Flowers.*

He was born at Antwerp, in 1622; but the master under whom he studied the art of painting is not ascertained. It is only observed, that his compositions have in several respects considerable merit; that his objects are generally well grouped, and also well designed; and are painted with a light pencil, and a clear natural tone of colour.

#### JOHN VAN SON, or VAN ZOON, the Young.

##### *Painted Fruit, Flowers and Still Life.*

DIED 1702, AGED 41.

He was the son of Joris Van Son, born at Antwerp, in 1661, and was likewise his disciple. In respect of his choice of subjects, as well as in respect of his handling and colour,

colour, he painted exactly in the manner of his father; although he excelled him in a very high degree, in every part of his profession. To the knowledge which he had acquired from his instructor, he added a continual study after nature; he sketched every object; and by a curious and intelligent observation of what was beautiful in fruits and flowers, he gave his subjects an uncommon appearance of truth, and furnished himself with almost an endless variety.

As he had conceived a very high and a very just opinion of the taste and benevolent principles of the English nation, he determined to settle himself at London; and on his arrival in that city, he met with so kind a reception as even exceeded his most sanguine expectations; for he was immediately employed, and he painted in a large as well as in a small size. It was his custom to sketch out several designs, before he took pains to finish a single picture; by which means abundance of rough drafts, and the first markings of his ideas, were found at the death of this master, which other artists endeavoured to finish, but without success.

He seemed particularly attentive to the finishing of his works with the utmost neatness; nor did he neglect any thing that might add to their lustre, or procure to him the approbation of the public. His subjects usually were flowers, fruits, Turkey carpets, curtains ornamented with gold or silver, and such like; and he disposed his objects with so much skill, that he made each particular incident in the composition contribute to a general harmony.

His pictures, in large as well as in small, shew judgment and genius; his flowers have great truth, variety, and delicacy; nor could any of his contemporaries surpass him, in representing bunches of grapes; for he finished them with so great a degree of transparence and truth of colour, that the light seemed to be transmitted through them, so that even the pulp and the seeds were perceptible.

The paintings of John Van Son, although they are often confounded with those of his father Joris, through a want of skill and discernment in some who account themselves connoisseurs, are yet very different both in the style and the composition, and are always inexpressibly superior.

SOPHONISBA. Vid. ANGUSCIOLA.

HENDRICK MARTENSZE SORGH, or ZORG.

*Painted History, Conversations, Fairs, and Italian Markets...*

DIED 1682, AGED 61.

He was born at Rotterdam, in 1621, and his real name was Henry Martin Rokes; but his father, Martin Rokes, being master of a barge which carried merchandize between Dort and Rotterdam, was nick-named Zorg (or the careful) on account of his industry and diligence; and that appellation descended to all the family.



Hendrick was at first the disciple of David Teniers, and from his penciling and colouring it is easy to observe the school from whence he derived his knowledge of the art; but he afterwards studied under the direction of William Buytenweg, who was esteemed an excellent painter of conversations; his style of composition being rather more elevated than that of Teniers.

As Sorgh had therefore perfected himself under two such able artists, he obtained from Teniers a pleasing and delicate manner of colouring, and from the other an agreeable manner of design; yet he frequently varied his style, sometimes painting in the manner of each of those masters, and sometimes he imitated the style of Brouwer, though in general he imitated Teniers.

Houbraken mentions an Italian Fair painted by Sorgh, with a multitude of figures, and also a fish-market: in the former is a basket of ducks and other fowls; and in the latter, different kinds of fish painted after nature in an exquisite manner; and the figures as well as the back-grounds are cleanly and lightly handled, somewhat resembling the manner of Wycke.

#### PIETRO SORRI.

*Painted History, Landscape, and Portrait.*

DIED 1622, AGED 66.

He was born at Siena, in 1556, and learned the first principles of the art from Archangelo Salimbeni, a painter of great reputation; by whose precepts he improved as much as it was possible for the time he continued under that master. But when he afterwards observed the great excellence of Passignano, and discerned in the works of that eminent artist an exquisite union of nature and art, he studied them incessantly, and so entirely devoted himself to Passignano that he attended him to Venice.

In that city he acquired additional improvement by the opportunity he had of attending to the grand compositions of Paolo Veronese; and, at his return to Florence, he received the highest marks of approbation and applause, for the beauty of his colouring, and the elegance of his taste in his composition and design.

He excelled in landscape and portrait, as well as in history; he had a ready and fine invention; his pencil was very free and masterly; his imitation of nature, beautiful and just; and his thoughts were grand and elevated.

#### GIUSEPPE RIBERA, called SPAGNOLETTO.

*Painted History and Portrait.*

DIED 1656, AGED 67.

This great painter was born at Xativa, a city about nine or ten leagues from Valencia in Spain, in the year 1589. His parents were but in low circumstances, and unable to give

give him those advantages of education, or instruction in painting, which his early genius seemed to demand; and therefore he quitted his own country, and travelled when he was very young to Italy, from a desire to pursue his favourite inclination to the art of painting.

The first place where he took up his residence was at Parma, where he found himself exceedingly affected by the sight of the works of Correggio, which are the ornaments of that city; and he studied that master so thoroughly, that at last he qualified himself not only to copy him, but also to imitate his manner successfully; and there is a picture of his hand in the chapel of St. Maria Bianca, at Parma, which (it is said) hath more the appearance of the style and pencil of Correggio than of Spagnoletto.

When he left Parma he went to Rome, and there altered his manner entirely, by adopting the style of Caravaggio. Like that master he painted with bold broad lights and shadows, and gave so surprising a degree of force to his pictures, that the works of most other artists, when placed near them, appear comparatively weak and feeble and in their effect. However, he was sometimes censured as being too black and dry; and although in the tints of his colour he might be accounted equal to his model, Caravaggio, and superior to him in correctness of design, yet he wanted the sweetness and mellowness of the pencil of that master.

Having at length established his taste and style, as to colouring and design, which he retained ever after, he settled at Naples, where his works were excessively admired; and he was enriched by his being perpetually employed for the Viceroy, for the King of Spain, and for many of the Potentates of Europe, who were ambitious to possess some of the performances of Spagnoletto; but Spain and Naples are the principal repositories of his works. He frequently painted historical figures, as well as portraits, at half-length, and was exact to an extraordinary degree in imitating the life; he finished a great number of easel pictures, which are dispersed through all Europe, but he rarely worked either for the churches or convents.

His natural turn was to describe subjects which excite horror, whether he selected them from sacred or profane history; such as martyrdoms of saints; the flaying of St. Bartholomew; St. Lawrence on the gridiron; the murder of the Innocents; or the torments of Ixion and Prometheus; or Cato tearing out his own bowels. He was also particularly fond of designing emaciated limbs and bodies of old men, supposed to be reduced to that condition by mortification and abstinence; such as hermits and t. Jerom; which subjects were extremely agreeable to the Spaniards and Neapolitans, and were admirably executed.

Sandart mentions a picture of Ixion on the Wheel, painted by Spagnoletto, which was in the possession of Mr. Uffel, at Amsterdam, in which pain and agony were so powerfully and naturally expressed, and made so strong an impression on the imagination of the wife of that gentleman, who happened to be with child when she looked at it, that her child, when it was born, had all the fingers distorted, exactly as the fingers of Ixion appeared in the



picture; and on that account the picture, though very capital in every respect, was sent into Italy. The strength of his expression, and the force of his colouring, which gives extraordinary relief to his figures, make his works universally esteemed, and they generally produce large prices, as often as they are to be purchased.

In the palace of the Prince della Torre, at Naples, there is a noble picture by Spagnoletto. The subject is St. Peter and St. Paul, the figures being at half-length, somewhat larger than life. The heads are extremely fine, and touched firmly, with great spirit; the hands are well designed, and the whole is natural and truly beautiful. Another admirable composition of this master is preserved in the Palazzo Corfini, at Florence. It represents St. Peter taking the piece of money out of the mouth of the fish to pay the tribute. The colouring is wonderfully striking, and full of force; the heads of the figures are exceedingly fine; and it is finished in a broad, free, and spirited manner.

SPAGNUOLO. Vid. GIUSEPPE MARIA CRESPI.

#### N. S P A L T H O F.

*Painted History and Animals.*

The time and place of the birth of this master are not mentioned by any writer; but the biographers agree that he was a painter of considerable credit; that he had spent several years in his studies at Rome, and travelled on foot three several times to that city.

His most usual subjects are Italian markets, filled with a variety of cattle and human figures, and also stalls and shops, where herbs, roots, and different kinds of vegetables, are exposed to sale; which objects he copied exactly after nature, and gave them a great deal of roundness and relief, with a strong character of truth.

#### H. S P I E R I N G S.

*Painted Landscape.*

He was a native of Antwerp, born about the year 1633, and proved a good painter of landscapes, having acquired a great deal of skill in his profession by travelling through Italy and France; and in the latter he had the honour to be employed by Lewis XIV. for whom he painted several landscapes. His manner of designing was agreeable; his trees, and the forms of them, are well chosen; his touch is delicate, and his colouring has the look of nature. His fore-grounds are enriched with a variety of plants, which he copied from nature, and his compositions have a pleasing and a good effect.

One of his greatest excellencies was his ability to imitate the style and touch of other famous painters, and in particular of Salvator Rosa; and he had the dexterity often to deceive those who deemed themselves able connoisseurs, several of them having peremptorily pronounced some of the performances of Spierings to have been the work of Salvator Rosa.

ALBERT

## ALBERT VAN SPIERS.

*Painted History.*

DIED 1718, AGED 52.

He was born at Amsterdam, in 1666, and proved one of the best disciples in the school of William Van Inghen; under whose direction he practised till he was qualified to appear with credit in his profession. Yet, though he might be considered as an able artist, he determined to visit Rome, to form himself there after the most perfect and beautiful models. He examined every production of the great masters that seemed worthy of his attention, but attached himself particularly to the works of Raphael, Julio Romano, and Domenichino; and such of their compositions as he could not copy in colour, for want of time or opportunity, he took care to design with extraordinary correctness.

By that method of conducting his studies he established a good and elegant taste; and he then visited Venice to improve his knowledge of colouring; for which purpose he chose the works of Paolo Veronese for his guide, and attended also carefully to the manner of Carlo Loti. In the year 1697 he returned to his native city, with the character of an accomplished painter, and executed a great number of beautiful ceilings; also several very magnificent apartments at Amsterdam were entirely adorned by his pencil. But being influenced by the solicitation of his friends, and probably urged by the prospect of acquiring reputation and riches, he followed his profession with too much ardour, and laboured abundantly more than he ought, which impaired his health, and shortened his days.

Those who were most capable of judging of the merit of this master allowed him to have a fruitful imagination, great correctness, and a constant attention to nature, which he never neglected in any of his compositions. He followed the taste of the Roman school, and, in respect of composition and design, endeavoured to imitate those great men who had formed themselves in that celebrated school; but it was observed of him, that he followed them no farther than where they took nature for their guide.

## JOHN SPILBERG.

*Painted History and Portrait.*

DIED 1691, AGED 72.

He was born at Dusseldorp, in 1619, and at first was instructed in the art by his father, who intended to place him under Rubens; but that project being disconcerted by the death of Rubens, he became the disciple of Govaert Flink, at Amsterdam, who at that time was in the highest esteem.

He continued in the school of that artist for seven years, and afforded such proofs of an happy genius, that before he quitted Flink, he distinguished himself as an excellent



painter of history and portrait. The merit of his performances soon recommended him to the favour of the great, and he was appointed principal painter to the Count Palatine, at whose Court he painted the portraits of that Prince and his family, which gained him very great applause. He was honoured with a medal of gold from the hands of his patron, and received several others from different Princes, by whom he was afterwards employed, as marks of their particular esteem.

The general opinion of the works of this master is, that they are well coloured, correctly designed, and finished with a bold, free pencil; and there are at Duffeldorp several noble altar-pieces of his hand, which are evidences of the justness of that character. In the castle of that city are still to be seen the whole Labours of Hercules, with figures as large as life, which is much commended; and Houbraken also mentions, as one of the capital works of Spilberg, an allegorical picture, representing the alliance between Music and Poetry, in which the female figures have abundance of elegance, and are grouped with judgment. They are as large as life, and the whole is well designed, and in a good taste.

#### ADRIANA SPILBERG.

##### *Painted Portrait.*

She was the daughter of John Spilberg, born at Amsterdam, in 1646; and she learned the principles of painting from her father. Her greatest merit consisted in painting portraits with crayons, though she sometimes painted in oil; and her works were very much esteemed for the neatness and delicacy of the handling, and their lively and natural tint of colour. Her eminent abilities occasioned her being invited to the Court of the Electress, at Duffeldorp, where she received all possible marks of approbation, respect, and honour; and she afterwards became the wife of the celebrated painter, Eglon Vander Neer.

#### SPINELLO ARETINO.

##### *Painted History and Portrait.*

DIED 1420, AGED 92.

He was born at Arezzo, in 1328, and from his infancy expressed a surprising inclination to the art of painting; and even without the assistance of any director, he gave such proofs of a lively and strong genius, that his early performances were superior to those produced by persons of a much more advanced age, who practised under able instructors. But as he grew up he studied under Jacopo di Casentino, and, at the age of twenty years, proved far superior to his master.

His uncommon abilities procured him abundance of employment at Florence, as well as in his native city, which extended his fame through all Italy; and he was admired, not only for his ready and fertile invention, but also for the manner of disposing his figures, for  
a certain

a certain simplicity of style, united with elegance, and for a peculiar neatness in his finishing. He had the art of giving a singular grace to his figures, an air of unaffected modesty; but to his Madonnas he gave an air that was divine and inexpressible.

The compositions of this master shewed genius and judgment; and he was allowed equal to Giotto in design, but to surpass him in the force and beauty of his colouring. He gained very great applause by the portraits of Innocent IV. and Gregory IX. and painted with full as much excellence in fresco as in oil. It was remarked that, in the chapel of St. Maria Maggiore, at Florence, he painted in fresco several historical incidents relative to the life of the Virgin, and that the whole work was so perfectly well executed as to appear as if it had been finished in one day, although it had employed him for a number of months.

He found out an unusual and happy method of mixing his colours, by which means many of his works retained their original lustre for an incredible length of time.

#### PARIS SPINELLO.

*Painted History and Portrait.*

DIED 1422, AGED 56.

He was the son of Spinello Aretino, born at Arezzo, in 1366, and learned the rudiments of the art from his father; but as soon as he appeared to have made a competent progress, he was placed as a disciple with Lorenzo Ghiberti, at Florence. His principal excellence consisted in working in fresco, though he also painted in oil and distemper; and rendered himself truly famous by a multitude of compositions which he executed in the churches, chapels, and convents, in several parts of Italy.

The colouring of this artist was as exquisite as that of his father; and for its lustre, and the beautiful polish which he artfully diffused over it, was inimitable by any of his contemporaries. Nor was he less admired for the variety and elegance of the attitudes of his figures, than for the force and fine effect of his paintings.

He seemed naturally of a solitary and melancholy disposition, and, to the prejudice of his health, too indiscreetly indulged that turn of mind; so that having an invincible love to his profession, an ambition to excel in it, and too severe an application to the laborious part, he contracted a distemper which shortened his life, and he was buried in the same tomb with his father.

#### BARTHOLOMEW SPRANGER.

*Painted Portrait and Landscape.*

DIED 1623, AGED 77.

He was born at Antwerp, in 1546, and successively instructed by John Madyn, Mostaert, Van Dalen, and a variety of other masters, in his own country, at Paris, at Milan, and at Parma; and in the latter city he worked for three years with Bernardo Soiaro, who had



been a disciple of the incomparable Correggio. He went afterwards to Rome, and found a protector and patron in the Cardinal Farnese; who not only employed him in his palace of Caprarola, but recommended him to the Pope, Pius V. who engaged him in his service at the Belvedere. There he spent \*two years and ten months in painting a Last Judgment, on a plate of copper, six feet high (according to Sandrart), which contained five hundred heads; and was so highly valued, that after the death of Pius it was placed over his monument, as a principal ornament.

From Rome he entered into the service of the Emperors Maximilian and Rudolphus II. by whom he was exceedingly carested and honoured; and in 1588 Rudolph ennobled him and his descendants, and, in the presence of the whole Court, placed a chain of gold, consisting of three rows, round the neck of the artist, and ordered him to wear it as long as he lived.

He painted in large as well as small; and at Vienna finished several grand altar-pieces, with figures nearly as large as life, and also a number of easel pictures for the Imperial palaces. He received but little improvement at Rome, by neglecting to design after the antiques, by trusting too much to his memory, and by the want of sufficient judgment to guide and direct his genius. He had indeed an extraordinary lightness of hand, and great sweetness of pencil, which always procured him admirers; but he never could be induced to study after nature, and only worked by the assistance of imagination. His designs therefore shewed nothing of the Roman taste; the contours of his figures appear constrained and unnatural; and his outline, instead of partaking of the Roman school, is hard, stiff, and ungraceful. In most of his attitudes there is an air of affectation, which must be disgusting to a judicious eye; and the extremities of his figures are usually so contorted and extravagant, that he is with great justice accounted a mannerist. However, he had in other respects considerable merit; his works shew a free pencil, and abundance of spirit; and in those of his latter time are to be seen a more natural tone of colour, and fewer extravagancies. As he worked mostly for the Emperors, for Princes, and the prime Nobility of Germany, his works are not frequently to be purchased; for his circumstances were so affluent, that he painted only for those who solicited him for his work, and he finished all his pictures entirely with his own hand, having never employed any assistant.

### FRANCESCO SQUARCIONE.

*Painted History.*

DIED 1474, AGED 86.

He was born in 1394, and became a painter of eminence, by forming his taste on the study of the most beautiful antiques. But, notwithstanding his being perpetually employed, and

\* Descamps says he finished that work in fourteen months, which seems to be a mistake; for Sandrart assures us, that he spent two years and ten months on that performance.

and highly esteemed at Florence, and other cities of Italy, yet, out of a desire to cultivate the art of painting in the most effectual manner, he quitted all the advantages of his profession, and travelled through Greece, to make designs after the finest models in statuary, sculpture, or architecture.

Those drawings and designs he brought back to Italy, and opened a school for painting, which immediately rose into the highest reputation; and it was remarked, that at one time he had an hundred and thirty-seven disciples under his direction; from which circumstance, added to his laborious zeal in promoting the knowledge and love of the art, he was called the Father of the Painters.

He possessed a great number of bas-reliefs, paintings, and designs, which served as instructors to his disciples; and he was so generally respected, that he was honoured with the visits of Emperors, Popes, Cardinals, and the Nobility of the first rank.

#### HENRY STABEN.

*Painted Perspective, History, and Still Life.*

DIED 1658, AGED 80.

He was born in Flanders, in 1578, where he learned the first principles of the art; but after he had made a tolerable proficiency in his own country, he travelled to Venice, and placed himself as a disciple with Tintoretto; but the death of that great painter, which happened when Staben was not above sixteen years of age, deprived him of many advantages, which he might have gained under so famous a master.

He painted in a small size with astonishing neatness, and in his compositions shewed a commendable invention; and, making a proper allowance for his Flemish gusto, his manner of designing was agreeable, and the disposition of his figures judicious.

At Paris there is a picture by this master, which is preserved with extraordinary care, and is exceedingly admired. The subject is the Gallery of a Virtuoso, in which are placed cabinets, and other curious pieces of ornamental furniture. Above those, several pictures, of different subjects, are ranged in regular order; and every object is exquisitely finished, and placed in such exact perspective, that they afford the eye a most agreeable deception. Every part of those small pictures, which are supposed to be the decorations of that gallery, appear so distinct, with tints so aptly proportioned to their situations and distances, and the whole is executed with so delicate a touch, and so much judgment, that the performance is accounted truly admirable.

#### PALAMEDES PALAMEDESZ STAEVARTS, or STEVER'S.

*Painted Battles, Fairs, and Encampments.*

DIED 1638, AGED 31.

This artist was born at London, in 1607, though he is reckoned among the eminent painters of the city of Delft. His father, who was a Fleming, and esteemed an excellent workman



workman in agate, jasper, and other precious materials, being invited to England by King James I. resided at London for some years, in which time his son Palamedesz was born, but was carried to Delft while he was yet a child, when his father returned to his native country.

He did not study the art of painting under any particular master; but, by the force of a strong natural genius, and heedfully attending to the works of Esaias Vander Velde, he acquired a style of painting, and a tone of colour, much resembling his model; but in the execution and finishing of his pictures, he was by good judges accounted far superior; and by the best connoisseurs of his time his works were held in the greatest esteem.

He excelled in representing encampments with the sutlers booths, and also in describing battles of horse and foot; the scenes and situations which he chose were agreeably contrived, and he had a very happy manner of expressing the ardour of those who were engaged, the exultation of the victors, and the dejection of the vanquished, the dastards, and the dying. Yet his figures were designed entirely in the Flemish taste, and their habits and dress were taken from those of his own time.

His compositions are always full of spirit, and well disposed; in every object nature is well imitated and truly represented; the perspective distances are justly observed, and his figures truly proportioned, according as they are near or remote. His skies are clear; his pencil is free, yet particularly neat; and his pictures are distinguished by a remarkable thinness and transparency of his colouring.

He arrived very early at excellence in his profession; and as he was cut off just in the bloom of life, his pictures are few, and exceedingly scarce; and on that account, as well as on account of their confessed merit, they are much coveted, and bring large prices.

ANTHONY PALAMEDES STAEVARTS, or STEVERS.

*Painted Conversations and Portraits.*

DIED 1680, AGED 76.

He was the elder brother of Palamedesz, born at Delft, in 1604, and became a painter of some note; but he was very far inferior to his brother in every part of painting, being neither possessed of so delicate a pencil, such transparency of colouring, such invention, disposition, or expression. He took pains to imitate nature, but without elegance of choice; and the figures which he introduced were formal copies of what had occurred to his observation; without any thing graceful in the airs of their heads, or in their attitudes; and his draperies were only plain, dry representations of the modes of his time.

Though he frequently painted portraits, yet his general subjects were conversations of persons of both sexes; as as if they were engaged at cards, or at entertainments of vocal  
and

and instrumental music, or at feasts or dances. Of those kinds he painted a prodigious number, which are but in small esteem; though some of them are much better finished than others. But it has been thought that the reputation of his brother's works conduced not a little to the recommendation of his own, as they were often bought by injudicious purchasers for those of Palamedesz, which are deservedly valuable.

#### ADRIAN STALBEMT.

*Painted Landscape.*

DIED 1660, AGED 80.

He was born at Antwerp, in 1580, and is placed in the first rank among the Flemish painters. His style was landscape with small figures, which he executed neatly, with a free and spirited touch, in imitation of the Velvet Brueghel, whose manner he carefully studied, and made the works of that delicate master entirely his model. His scenes were pleasingly chosen, and frequently solemn; his figures are properly introduced, and his trees are well formed, with great appearance of nature and truth, except that sometimes they might seem a little too green.

His reputation was so effectually established at Antwerp, that many of his pictures were sent to different parts of Europe; and his merit procured him an invitation to the Court of Great Britain, where his paintings received the approbation of the best judges of that time; and even to this day they are mentioned with honour.

When he quitted England, he returned to his native city, where he continued to follow his profession in the eightieth year of his age. But those pictures which he painted towards his decline, are not comparable to those which were finished in the vigorous time of his life, though they have still a sufficient degree of merit to maintain the credit of the artist. Among a variety of subjects and views after nature, which he painted in England, the view of Greenwich was accounted a capital performance, and was exceedingly admired.

#### FRANCIS STAMPART.

*Painted Portrait.*

DIED 1750, AGED 75.

He was born at Antwerp, in 1675, and it is said that he derived his knowledge of the art of painting from Tyffens. He was induced to practise portrait-painting, by having had some degree of success in that branch; but a much more prevalent inducement was the prospect of gain. At first he made Vandyck and De Vos his models; but what he afterwards painted was after nature.

While he was yet a young man, he was invited to Vienna by the Emperor, who honoured him with the title of his cabinet painter; and his obtaining an employment of



such distinction, at a Court where usually there were many considerable artists, should seem a sufficient proof of his merit.

He contrived a method of painting, in an easy and expeditious manner, the portraits of the Nobility, who have neither leisure nor patience to sit to a painter for a sufficient length of time. He therefore only marked the features with white, black, and red crayons, which was soon executed, and then, at his own leisure, worked on the portrait with colour, and only at the last finishing touched up the features after nature.

Those connoisseurs who have seen the works of Stampart, are profuse in his commendation; and an artist of credit and skill testifies, that it was the custom of that painter to lay upon his canvas a quantity of flesh colour, in proper places, before he ever began to work, which contributed at once to lessen his labour, and to produce a much better effect.

#### GHERARDO STARNINA.

*Painted History.*

DIED 1403, AGED 49.

He was born at Florence, in 1354, and was the disciple of Antonio Venetiano, with whom he studied design and colouring. He was indebted to nature for an excellent genius, and he took pains to cultivate that genius by incessant application. When he quitted the school of Venetiano, the first works in which he was employed were so highly admired, for the elegance of his manner, that his reputation was very soon and very firmly established; and his great abilities being made known to the King of Spain, that Monarch invited him to his Court, engaged him in several grand designs, and loaded him with presents; so that Starnina, some years after, returned to his own country, enriched and honoured.

Among a great number of his compositions which are at Florence, one is particularly mentioned as an accomplished performance. The subject is St. Jerom addressing himself to his companions when he is near dying; and the artist has represented some of them writing down his last precepts, some attentively listening to his discourse, and some expressing the effect produced in their hearts by the doctrines he uttered. In that composition the figures were well designed and contrasted; they had animated looks, and proper attitudes; and the whole together was esteemed superior to any of the works of his predecessors.

#### JAN STEEN.

*Painted Conversations and Drolls.*

\*DIED 1689, AGED 53.

He was born at Leyden, in 1636, and was successively the disciple of Knufter, Brouwer, and Van Goyen; but he made himself so acceptable to the latter by his wit, his droll disposition,

• Houbraken fixes his death in 1678, aged 42, eleven years earlier than other writers.

disposition, and above all by the liveliness of his genius, that Van Goyen thought he disposed of his daughter prudently when he gave her in marriage to Jan Steen. However, although he had many opportunities of enriching himself, by other occupations as well as by his profession, he frequently was reduced, by an idle, intemperate and dissipated course of life, even to the lowest ebb, and compelled to work for the subsistence of himself and his family.

In the subjects he painted, his genius appeared admirable; and, notwithstanding all the skill he had acquired from his different masters, his genius was his principal director; for he seemed rather to derive his powers in painting from inspiration than instruction. Few painters have animated their figures more than Jan Steen, or equalled him in the strength of expression. His drawing might sometimes be censurable; but his design was generally correct, his figures well disposed, and his characters strongly marked. His touch is light, easy, and free, and his colouring appears always lively and natural.

A capital picture of Jan Steen's painting, is a Mountebank attended by a number of spectators, in which the countenances are wonderfully striking, as being full of humour, and uncommon variety. Houbraken mentions a remarkable picture painted by this master, representing a wedding. It consisted of the old parents, the bride, the bridegroom, and a lawyer or notary. Every person in the composition was exceedingly natural, with surprising expression in the old, as well as the young. The notary is described as if he was thoroughly engaged in attending to the words which he was to write down; the bridegroom appears in a violent agitation, as if dissatisfied with the match; and the bride seems to be in tears; every character evidencing the ready and humorous invention of the artist. Houbraken also mentions another composition, equally excellent, representing the Funeral of a Quaker; in which each face is distinguished by so strong, so droll, and so humorous a cast of features, that it excites mirth in every beholder; and would convince us that he had nature for the model of every object, the whole seeming so accurately designed, and with such an air of nature and probability.

In designing his figures he shewed remarkable judgment and skill; for, at the first sight, one may perceive a proper distinction of the ranks and conditions of the persons introduced in his subject, the difference between a gentleman and a boor, or of those in high or low stations, by their forms, their attitudes, their air or expression; so that in this respect he appears worthy of being studied by other painters. His works did not bear an extraordinary price during his life, as he painted only when he was necessitous, and sold his pictures to answer his immediate demands. But after his death they rose amazingly in their value, and are rarely to be purchased, few paintings bearing a higher price, as well on account of their excellence as of their scarcity.



GIOVANNI BATTISTA STEFANESCHI, called EREMITA DI MONTE SENARIO.

*Painted History.*

DIED 1659, AGED 77.

He was born at Florence, in 1582, and even in his youth gave early tokens of a good and apt genius; and was afterwards encouraged by his friend Andrea Commodi, to apply himself to the study of the art of painting. Andrea took him under his own care, pointed out to him the best rules for his improvement, and made him so thoroughly acquainted with the true principles of his art, that in a short time he rendered himself very considerable, by the correctness of his design, and a beautiful lively tone of colouring. He also acquired an additional degree of knowledge from the instructions of Ligozzi and Pietro da Cortona, and became an excellent painter in oil and in miniature.

Ferdinand II. Duke of Tuscany, held him in great esteem; and for that Prince he painted several historical sacred subjects in miniature; four of which were of a larger size than usual, and of exquisite beauty, being painted after four capital originals of Raphael, Correggio, Titian, and Andrea del Sarto. The figures of Stefaneschi were exceedingly graceful and lovely; his style was grand, his touch delicate; and the *chiaroscuro* was happily and judiciously managed.

STEFANO, called FLORENTINO.

*Painted History, Architecture, and Perspective.*

DIED 1350, AGED 49.

He was born at Florence, in 1301, where he became the disciple of Giotto, and painted principally in fresco. He was accounted superior to any artist of his time, except his master, and allowed to be somewhat superior even to him in colouring and design.

Stefano had a ready and fine invention, was rich in his composition; designed his figures with proper and becoming attitudes; gave to the countenances and heads graceful airs, and good expression; and made his draperies appear loose, easy, and delicate. He was the first who attempted to shew the naked under the draperies, and the first who reduced the practice of perspective to a more regular method than had been observed by any of his predecessors.

He received the greatest imaginable applause for a painting in perspective, which surprised every beholder; as the principles of perspective were at that time very little known or understood. The subject of the picture was, Christ delivering a Demoniac from his tormentor. The scene of the transaction was represented as in a magnificent building; and the grandeur of the edifices, the elegant form and just proportion of the columns and other parts of the architecture, the perfect deception to the eye, and the grand effect of

the whole, shewed such a taste, skill, and invention, as well as judgment, that it was considered as an inimitable performance.

Many of the works of this master are preserved in Florence, Pistoia, and Perugia; and some of them stand in competition with those of his master Giotto.

JACQUES STELLA, Chevalier.

*Painted History, Portrait, Landscape, and Architecture.*

\*DIED 1647, AGED 51.

He was born at Lyons, in 1596; and his father being a painter, instructed him carefully in his art, as soon as he found him capable of learning to draw. Jacques had arrived only at his ninth year, when he had the misfortune to be deprived of his father; but even at that early age he could design well, and afforded an expectation of his future merit.

In his twentieth year he travelled to Italy, with an intention to complete his studies at Rome; but passing through Florence, he was engaged by Cosmo de Medicis, the Grand Duke, and continued in his service for seven years. He then proceeded to Rome, where he studied the antiques, the works of Raphael, and the compositions of other great masters, with such success, that he obtained an excellent taste of design, and performed works, in large as well as in small, which effectually established his reputation.

As he had received repeated invitations to the Court of Spain, he determined at last to visit that kingdom; but travelling through France in his progress, he could not resist the solicitations of Cardinal Richelieu, who recommended him to the King, and procured him a pension of a thousand livres, together with the employment of state painter, and an apartment in the Louvre; and beside all those advantages, the order of St. Michael was conferred upon him, as a particular mark of the King's favour.

This master had an extensive genius; and though history engaged his attention principally, yet he painted all kinds of subjects with equal readiness and ease. His invention is noble, his attitudes are natural, and his outline is correct; but his expression is not striking, nor are his local colours sufficiently determined; his carnations are rather too red, and generally the same kind of tint predominates through them all; though his pictures, taking the whole together, are very agreeable. The subjects which he painted best are of the pastoral kind; however, he shewed great excellence in painting boys, perspective, and architecture; yet by the ablest judges he is accounted a mannerist.

FRANCIS STELLA.

*Painted History.*

DIED 1661, AGED 60.

He was the brother and disciple of Jacques Stella, born at Lyons, in 1601. He travelled with his brother to Italy, lived with him during his residence at Florence, and afterwards

\* De Piles and the Chronological Tables agree that Stella died at the age of 51, in 1647; but the authors of the *Abregé de la Vie des Peintres* fix his death in 1657, at the age of 61, making a difference of ten years.



afterwards went along with him to Rome; but as he did not possess such a genius as Jacques, he never could equal him in any branch of his profession.

Orlandi, in the *Abecedario Pittorico*, is guilty of a great error, in ascribing to this master the character, the age, and the merit of Jacques Stella, referring to De Piles for his authority, whereas there appears nothing in De Piles any way referable to Francis Stella.

HENRY STENWYCK, or STEENWYCK, the Old.

*Painted Perspective and Architecture.*

DIED 1603, AGED 53.

He was born at Steenwyck, in 1550, and was the disciple of John de Vries, who excelled in painting architecture and perspective. In imitation of the style of his master Stenwyck chose those kind of subjects; but surpassed him and all his contemporaries, in the truth, neatness, transparency, and delicacy of his pictures. His subjects were the insides of superb churches and convents, of Gothic architecture, and generally views of them by night, when they were illuminated by flambeaux, tapers, or a number of candles fixed in magnificent lustres, or sconces.

He was a thorough master of the true principles of the *chiaro-scuro*, and distributed his lights and shadows with such judgment, as to produce the most astonishing effects. The reflections of his lights are charming; and every column, cornice, or other member of his Gothic architecture, is painted with the utmost truth and precision. His pencil is wonderfully delicate, his touch light and sharp; and as he was not expert at designing figures, those that appear in any of his compositions were inserted by Brueghel, Van Tulden, and other eminent artists.

The genuine pictures of this master are extremely scarce, and very highly prized in every part of Europe.

\* HENRY STENWYCK, or STEENWYCK, the Young.

*Painted Perspective and Portraits.*

He was born about 1589, and was the son of the famous Henry Stenwyck, by whom he was taught the art of painting; and, by studying the works of his father from his infancy, and also receiving excellent directions from him, he adopted the same manner and style; and, by some very competent judges, was thought to have often equalled, if not surpassed his father.

Vandyck,

\* The authors of the *Abrégé de la Vie des Peintres* call the son of Henry Stenwyck, Nicholas, though Descamps and most writers affirm, that the name of the younger Stenwyck, who resided in London, and was favoured by Charles I. and Vandyck, was undoubtedly Henry. There was a painter at Breda, of the name of Stenwyck, who is by some called Nicholas, and probably those authors have mistaken the one for the other; but the subjects painted by the latter, were emblems of mortality and still life, whereas Henry Stenwyck painted no subjects but of perspective and architecture.

Vandyck, who admired his works, introduced him to the Court of King Charles I. where he met with such a degree of encouragement as was due to his extraordinary talents, and found employment in England for several years. His usual subjects were the insides of churches and grand edifices; but at last he quitted the dark manner, which he had originally acquired by imitating the manner of his father. He sometimes painted the back-grounds of Vandyck's portraits, as often as they required ornamental architecture; and it is the portrait of the younger Stenwyck which was painted by Vandyck, and perpetuated by his hand among the distinguished artists of his time.

He died at London; and his widow, who practised perspective-painting during the life of her husband, retired after his death to Amsterdam, where she followed that profession, and painted in the style of her husband and his father with great credit; and as her works were generally esteemed, she was enabled to live in affluence and honour.

#### NICHOLAS DE HELT STOCCADE.

##### *Painted History and Portrait.*

He was born at Nimeguen, in 1614; and having the advantage of a near alliance to David Ryccaert the old, who was his father-in-law, he became his disciple, and was instructed by him with extraordinary care. But as soon as he imagined himself capable of subsisting by his own industry, and by the knowledge he had already acquired, he travelled first to Rome to improve himself in design, and went afterwards to Venice, to study that excellence of colouring for which the artists of the Venetian school are so particularly eminent.

In his return to his own country he visited France, where his works received great approbation, and he was appointed painter to the French King. Most of the paintings of this master are preserved in Venice and Rome, as he resided for a long time in those cities; and few of them are to be met with in our kingdoms, though they are very much prized.

The historical pictures which he painted are of a large size, and his figures are designed in a good taste. He had a broad and free manner of penciling, with a remarkable sweetness of colour, and shewed an ingenious singularity in expressing the actions and passions of his historical characters, in a manner very different from other designers. For instance, while, in the story of Andromeda, many other painters represented her as almost dying with fear and terror, on her apprehension of her danger from the monster, this artist described her in modest confusion, as blushing more from the consciousness of her being exposed naked, than terrified at all the horrors with which she was threatened. That picture, and those of Clelia, and Joseph distributing the corn in Egypt, are exceedingly admired, and were highly celebrated by the best poets of the Low Countries.

ABRAHAM



## ABRAHAM STORK.

*Painted Sea-Pieces and Sea-ports.*

DIED 1708.

He was born at Amsterdam; but the master from whom he learned the art is not mentioned. He studied assiduously after nature, and sketched every vessel and every view, which he intended to introduce in any of his compositions; by which means his seas, rocks, havens, and ships, have a strong character of truth to recommend them.

His usual subjects are, the representation of vessels at sea, in calms or storms, or riding at anchor in havens; also views of sea-ports, with a great variety of boats, barges, and ships, with a great number of figures, occupied in different employments, lading or unlading the vessels. His colouring is pleasing, his touch full of spirit, and his pencil clean, neat, and delicate. His figures, though small, are designed with a correct exactness; and his compositions are generally filled with such a number of them, as at once surprises and entertains the observer.

A most capital picture of this master, is the reception of the Duke of Marlborough in the river Amstel; in which he has represented an inconceivable number of vessels, barges, and yachts, superbly decorated, and crowded with figures in a variety of habits, adapted to their different dignities, ranks and conditions. And although the composition is immense, yet it is disposed without any confusion, and every part of it is very neatly handled, and delicately finished.

He had a brother who was a landscape-painter, and for the most part painted views of the Rhine; but he did not arrive at the excellence of Abraham.

## JOHN STRADA, or STRADANUS.

*Painted History, Animals, Battles, and Chaces.*

\*DIED 1604, AGED 68.

He was born at Bruges, in 1536, of an illustrious family, and in that city studied the first principles of painting; but, to complete his knowledge, he went very young to Italy, and for some time found employment at Florence, in the palace of the Duke, and also in the palaces of some of the Nobility. From thence he proceeded to Rome, where he exerted his utmost industry to study the antiques, the works of Raphael and Buonaroti, which gave him a much better taste of composition and correctness, and enabled him to appear as one of the eminent artists of his time. Before he quitted Rome, he painted in conjunction

\* De Piles, and Resta, fix the birth of Stradanus in 1527, and his death in 1604, aged 77; yet Sandrart, and other writers, fix his birth in 1536, and his death in 1604, aged 68. But the authors of the *Abrégé de la Vie des Peintres*, though they appear to be persons of taste and judgment, have unaccountably affirmed that Stradanus was fourscore and two years old at his death, although they fix his birth in 1536, and his death in 1605, which dates can only allow him to be 69. Vid. *Abrégé*, &c. Vol. II. p. 113.

conjunction with two celebrated masters, Daniel da Volterra, and Francesco Salviati, at the Pope's Palace of Belvedere, and acquired a great deal of the manner of Salviati.

Although he was invited to Naples, and other cities of Italy, where he finished a great many considerable works in fresco and in oil, yet he fixed his residence at Florence; and in that city are still to be seen some noble performances of Stradanus, which will perpetuate his reputation. In particular, a painting representing the Crucifixion of Christ between the thieves; which is a grand and fine composition, consisting of a number of figures of foot soldiers and horsemen, all of them rather larger than life; and around the Cross are the Virgin, St. John, and Mary Magdalen.

Besides the subjects taken from sacred history, which he was frequently engaged to undertake, he delighted to paint animals, huntings of the wild boar, and sometimes battles, all which subjects he executed in a noble style, with a ready hand, and firm pencil. But, notwithstanding his long residence in Italy, and his ardent studies after the antiques and famous painters of Rome, he always retained too much of the Flemish taste, nor could he ever totally divest himself of it.

Stradanus however had a good taste of design, and an agreeable tone of colouring; and those works of his which are in the palace of Belvedere at Rome, maintain their credit, although they are placed among the paintings of Salviati and Volterra.

#### JURIAN VAN STREEK.

*Painted Portraits and Still Life.*

DIED 1678; AGED 46.

He was born at Amsterdam, in 1632; and those objects of still life which he chose for his subjects, were painted by him in a very agreeable manner. He carefully studied and imitated nature in all his compositions, and he grouped his objects with so much judgment, that they harmonized very pleasingly together. He understood the chiaro-scuro thoroughly, and by that means gave his pictures great force, relief, and true resemblance of nature.

He sometimes painted portraits, which were well esteemed; and had a free, firm pencil, as also great truth in his colouring.

#### HENRY VAN STREEK.

*Painted History and Architecture.*

DIED 1713, AGED 54.

He was the son of Jurian Van Streek, born at Amsterdam in 1659, and at first was instructed by his father, till he was a tolerable proficient; but afterwards he was placed as a disciple with Emanuel de Wit.

Under the direction of that master he studied for several years, and assumed his manner and style of colouring; yet his inclination led him principally to paint architecture; and he



gained considerable reputation by his performances in that style, which were usually views of the insides of churches, convents, palaces, town-halls, and other grand buildings, in which his perspective was regular and true, and the imitation very exact.

N. VANDER STRETEN, or STRAETEN.

*Painted Landscape.*

He was born in Holland, in 1680, and had an extraordinary genius, with a very lively imagination; by which he made a remarkable progress in the art of painting, at an early time of life. Nature was his principal study; and by diligent practice he acquired an uncommon freedom of hand; and, at his first setting out in his profession, was qualified to make a considerable figure among the best landscape-painters of his time.

He shewed abundance of merit in his drawings after nature with black and red chalk; but his inordinate love of associating with a set of gay dissolute companions, deprived him of his fortune and reputation, and destroyed those talents which, if they had been properly cultivated, might have procured him affluence, honour, and esteem.

He visited London, as it seemed the most certain place in Europe for an artist to meet with encouragement, and he had the good fortune to find his work so much coveted, that he could scarce execute the quantity that was bespoke; and his pictures had, at that time, such real merit, as justified the eager desire of the public to possess some of his performances. But the affluence which he for some time enjoyed, served only to give him a stronger appetite to his predominant pleasures; and wherever he could procure a flatterer to feed his vanity, he wasted his substance to entertain him.

So abandoned a course of life as he constantly indulged, impaired his abilities; and although he shewed the same freedom of hand, he had neither the same judgment, nor the same force. He painted ten pictures in one day, and each of them full of agreeable variety, with views of mountains, forests, water-falls, and other pleasing incidents; and those pictures were fixed up in taverns, where he too frequently consumed his time and his fortune; yet, even in such a place, they excited the curiosity of many connoisseurs, who resorted thither to see them. However, his early productions are far superior to those of his latter time, and it is from those only that his character, or power as a painter, ought to be estimated.

PETER STRUDEL.

*Painted History.*

DIED 1717, AGED 37.

He was born in the Tirolese, in 1680, and went early to Venice, where he had the happiness of being admitted a disciple of Carlo Loti, by whose excellent precepts and example he very soon shewed himself superior to those who were trained up in the same school;

school; and, as well by his skill, as by the readiness of his execution, obtained particular marks of regard.

By the Emperor Leopold he was invited to Vienna, and employed to adorn the palaces of that Monarch, where he finished several very grand compositions, so much to the satisfaction of the Emperor and his whole Court, that, as an acknowledgment of his merit, he was honoured with the title of a Baron. Many of the churches and convents of Germany are adorned by his paintings; and, when the shortness of his life is considered, it might appear amazing to think what a number of large works were finished by his hand.

His compositions shewed genius, and good invention; and also an original taste and spirit, not indebted to others for any part of his design. He studied nature with accuracy and judgment, and the effect of that study appears in the truth of all his performances. His colouring is strong, his design correct; and he had a manner in his painting boys, that was peculiarly graceful, expressing very artfully the plumpness and pliancy of the limbs at their age, and always giving them a natural and agreeable colour.

STUDIO. Vid. HENDRICK VAN LINT.

ERNEST STUVEN.

*Painted Fruit, Flowers, and Portraits.*

DIED 1712, AGED 55.

He was born at Hamburgh, in 1657, and was taught the rudiments of the art by one Hins, a painter in that city; but at the age of eighteen he went to Amsterdam, and spent some time under the direction of John Voorhout, and William Van Aalst.

As he had observed that portrait-painting was a most profitable branch of his profession, he applied himself to it industriously; yet was he soon discouraged, as he perceived his pencil (as well as his genius) was better adapted to the painting of fruit and flowers, and therefore he placed himself as a disciple with Abraham Mignon. His works soon recommended him to the favour of the public, and he was considered as a very excellent painter, in the style of his master.

All those objects of which his subject was composed he copied after nature, and imitated them with a neat and beautiful exactness. He grouped them agreeably, and finished his pictures with a light touch, giving them such a transparence as well as truth, as must always render them estimable, although they are not of the first rank.

LAMBERT SUAVIUS. Vid. LAMBERT LOMBARD.



## PETER SUBLEYRAS.

*Painted History and Portrait.*

DIED 1749, AGED 50.

He was born at Uzez, a town in Languedoc, not far from Nîmes, in 1699, and was the son of an indifferent painter, who taught him the first principles of drawing and design. But when he perceived in Peter such evident appearances of a happy genius, as entitled him to a much more able instructor, he placed him as a disciple with Anthony Rivalz at Toulouse.

His proficiency under that master was considerable, and it qualified him to appear at Paris with so great credit (particularly on account of a design representing the Brazen Serpent in the Wilderness, by which he gained the prize at the academy), that he was sent to Rome by order of the French King, where he spent above seven years in pursuing his studies and perfecting his hand, as well as his taste of design.

At last he rose to high reputation, and was employed by the Pope, the Cardinals, and the principal Nobility; and his work was coveted, not only by the grandees of Italy, but by several of the Princes of Europe. He painted one grand composition for the church of St. Peter, which was extremely commended; he finished also abundance of easel-pictures for private persons; and being full as excellent in portrait-painting as in history, he had the honour to paint the portraits of Benedict XIV. and a great number of the Cardinals and Princes who resided at Rome.

He was remarkable for the delicacy of his pencil, for the goodness of his colouring, and for a judicious manner of disposing his subjects; and he possessed so many amiable qualities, united with a fine understanding, that he lived universally esteemed, and died at Rome universally regretted.

## JUSTUS SUBTERMANS, or SUBTERMANS.

*Painted Portrait and History.*

DIED 1681, AGED 84.

He was born at Antwerp, in 1597, and was the disciple of William de Vos, though he also received instruction from Francis Pourbus. By practising under both of those masters, he formed a style that was accounted elegant, and in his colouring and disposition equalled the best masters who were his cotemporaries.

But, having established his reputation in his own country, he travelled to improve himself in Italy; he visited the principal cities, and accurately studied every thing that could any way conduce to the advancement of his taste or his knowledge. For many years he was employed by Cosmo II. Duke of Tuscany, by the Emperor Ferdinand II. by Pope Urban VIII. and by most of the Cardinals, Princes, and Nobility of every city through which he passed.

The invention of Subtermans was admirable, and he had an elevated manner of thinking and composing; his attitudes were just and natural; his draperies broad, and well cast; his colouring, though of a particular kind, was strong, lively, and pleasing, shewing a powerful effect from the management of the chiaro-scuro, and his expression is excellent. All which perfections in this great master may be observed in a celebrated picture of his hand, in the palace at Florence: the subject of it is the Homage sworn to Ferdinand II. by the Florentine Nobility. It is a grand and fine composition; the colouring is wonderfully natural and true, having also an extraordinary force; and the portraits are designed so judiciously, and have their characters so well marked, that it is easy to perceive one of his greatest excellencies consisted in painting portraits.

HERMAN SWANEFELD, called The HERMIT of ITALY.

*Painted Landscape.*

DIED 1680, AGED 60.

He was born in 1620, and it is generally said that he was the disciple of Gerard Douw; but he went very young to Italy; and his genius prompting him to landscape-painting, he placed himself as a disciple with that inimitable artist Claude Lorraine, and soon proved himself worthy of so distinguished a master. He studied nature incessantly; and very frequently, along with Claude, observed the tings of the morning light on the surfaces of different objects, on the mountains, rocks, trees, skies, and waters; and the various effects of light at noon and evening; by which he was enabled to give his own works so much beautiful truth and nature, as will for ever render them extremely estimable.

It afforded him particular delight to frequent the elegant remains of antiquity about Rome, to observe and to design after the finest ruins; and in that entertainment he spent all his leisure hours. From which studious and retired manner of life, he was called the Hermit; and although he was by birth a Fleming, he was distinguished by the name of the Hermit of Italy.

His pictures have a sweetness and tenderness like Claude, but they want his warmth, and are not so striking in their effect; yet, with respect to his figures and animals, they are far superior to those of his master, in the design as well as the outline. The forms and the touchings of his trees are evident proofs of the delicacy of his ideas and of his pencil; and as the paintings of Swanefeld approach nearest to the style and manner of Claude, they have always been proportionably prized; and, contrary to what has happened to some of the greatest artists that ever painted, his pictures were so eagerly coveted, that, even in the life-time of Swanefeld, they were sold at excessive high prices.

EUSTACHIUS



## EUSTACHIUS LE SUEUR.

*Painted History.*

DIED 1655, AGED 38.

He was born at Paris, in 1617, was the disciple of Simon Vouet, and became one of the most eminent artists of the French school, his reputation having rose to so high a degree that he was called the French Raphael. He studied those antiques to which he had access in his own country with all possible assiduity, and seemed to be always ambitious of imitating the style of Raphael, as well as other distinguished masters of the Roman school; but, aiming to be delicate, his proportions are sometimes too slender, and his figures frequently appear to have too great a length.

The invention of Le Sueur was easy and fertile; his compositions grand and judicious; his draperies shew simplicity and grandeur united, in conformity to the taste of Raphael; and in the manner of his folds he endeavoured to observe the order of the antique. Yet, perhaps, his too close attention to the antique, contributed in a great measure to that hardness and dryness which are observable in some parts of his works. He never quite divested himself of the manner of colouring which he had acquired under Vouet, and knew but little of the *chiaro-scuro*, or of those colours which are called local.

Le Sueur had undoubtedly very extraordinary merit, but that merit is blended with great imperfections; so that, in some parts of every picture he painted, he appears unequal to himself. His taste of design, and the airs of his heads, are justly to be admired; but his naked figures are usually faulty in the disposition, as well as the action of the muscles. The distribution of his lights and shadows is not judicious; his colouring is bold, but not free; and there seems to be too much strength in proportion to the design. Yet his attitudes are always noble, simple, and natural; his expression is great, and well adapted to his subject; and he was ingenious in the choice of his objects. Upon the whole, he had an uncommon mixture of the elegancies and defects of painting; he excelled in the superior and most difficult parts of his profession, and erred in those which are least important.

The principal work of this master is the life of St. Bruno, in twenty-two pictures, preserved in the cloister of the Chartreux at Paris; it employed him for three years, and by that performance posterity will be enabled to judge of his eminent abilities.

## DANIEL SYDER, called Cavalière DANIELLO.

*Painted History and Portrait.*

DIED 1721, AGED 74.

He was born at Vienna, in Austria, in 1647, and there received his education in philosophy and polite literature; but he went young to Venice, and studied the art of painting under

under Carlo Loti. After a close application for some years, he imitated the manner of that artist with so great accuracy, that many of his pictures have been taken for those of his master; and even in Italy, where two or three pictures of the same subject are seen, it is a disputable point at this day, which were painted by Syder, and which by Loti.

When he had continued a sufficient length of time at Venice to perfect his knowledge of the art of colouring, he removed to Rome, to obtain a more improved taste of drawing and design, as the Roman school excelled in those branches; and, preferably to all others in that city, he placed himself under the direction of Carlo Maratti, who was at that time the most celebrated master in Italy. Every advantage he could hope for he obtained from the precepts of that great man, who not only communicated whatever observations might be profitable to him in his profession, but also recommended him to the favour of the Duke of Savoy. That Prince having received him with singular respect, engaged him in his service; and was so exceedingly pleased with his performances, that he shewed him many public marks of his regard, and conferred on him the honour of knighthood.

Two capital compositions of this master are at Rome, one in the Chiesa Nuova, and the other in the church of St. Filippo Neri; the subjects of which pictures are, the Gathering of the Manna in the Desert, and a Last Supper. In both the disposition is good, the drawing and design so correct, and the expression of the passions so excellent, that those two compositions are deemed sufficient to eternize his reputation.

One incident relative to this master may not be unworthy of the reader's notice, as it serves to shew how highly he was favoured by his patron the Duke of Savoy. To unbend his mind from the fatigue of composing historical subjects, he sometimes painted portraits; and when the Duke sat down to be painted, Syder appeared in some confusion, having mislaid his maulstick; but the Duke offered him his walking-cane, which was very richly set with diamonds, and cheerfully asked him whether that would answer his purpose. The painter made use of it while the Duke sat, and presented it to him as soon as he arose; but the courtiers, having previously received their directions, prevented him from returning it, and told Syder that the Duke never resumed a gift which he had voluntarily bestowed.



## T.

ANDREA TAFFI.

*Painted History and Mosaic.*

DIED 1294, AGED 81.

HE was born at Florence, in 1213, and was the first who introduced among his countrymen the true knowledge of the art of painting in Mosaic, as Cimabue had before revived the art of painting in fresco and distemper in that city. Andrea, having heard of some very famous Greek artists who painted Mosaic in the church of St. Mark at Venice, went thither, and cultivated an intimate friendship with a principal person among them, called Apollonius, and finally prevailed on him, by solicitations, by presents, and by large promises of advantage, to accompany him to Florence, to teach him the best manner of working in Mosaic, and also the method of compounding the most durable kind of cement.

On their arrival at Florence they associated together, and executed several works, which in that age were wonderfully admired. But the performance which secured the fame of Andrea, was a Dead Christ, which he finished with his own hand, in a chapel at Florence; and it cost him abundance of care and labour, as the design was seven cubits long.

Undoubtedly Andrea was very far excelled by Giotto, and many other subsequent artists, yet he had the honour of being the first who instructed his countrymen in the art of Mosaic, and pointed out to them that road to excellence, which they afterwards very happily pursued.

EMILIO TARUFFI.

*Painted Landscape and History.*

DIED 1694, AGED 62.

He was born at Bologna, in 1632, and was a disciple of Albano, with whom he studied for some years; and then appeared in his profession with all those advantages that might be expected from an artist directed by so eminent a master.

The taste of Taruffi in landscape was beautiful, and he had a most agreeable choice in his scenes and situations; his figures are elegant, and placed with judgment; and, as well in historical compositions as in his landscapes, he had a lively and pleasing manner of painting and designing. There is a fine picture by Taruffi, in the noble collection of the Earl of Pembroke, at Wilton, representing Cupid forcing away his bow from another boy who had seized it.

AGOSTINO

## AGOSTINO TASSI.

*Painted Landscapes, Views of the Sea, and Architecture.*

He was born at Bologna, about 1580, where he learned the rudiments of the art; but he completed his studies at Rome, having there been the disciple of Paul Bril. He imitated in his landscapes the style and manner of colouring which so deservedly had rendered his master famous; and was much admired for the freedom of his pencil; for a remarkable spirit in his touch, either in the leafing of his trees, or in the plants with which the fore-ground of his pictures was usually decorated; and also for the goodness of his colouring. Nor was he less eminent as a painter of architecture and perspective, to which branches he particularly applied himself, as he found constant employment for his pencil in that style.

For a long time he was engaged at Genoa, along with Ventura Salimbeni; and those works which they jointly performed, contributed equally to the honour and applause of both. Very few of the paintings of this master are to be seen in these kingdoms; but whenever they are to be purchased, they afford considerable prices.

## LAZARO TAVARONE.

*Painted History and Portrait.*

DIED 1631, AGED 75.

He was born at Genoa, in 1556, and was a disciple of Luca Cangiagio or Cambiasi, a master of extraordinary distinction.

When his proficiency under that able artist sufficiently qualified him to appear with credit in his profession, Luca was invited by Philip II. King of Spain, to paint several grand designs at the Escorial; and he took Tavarone along with him, to assist him in that undertaking. But after the death of Cangiagio, Tavarone was retained in the service of that Monarch for nine years, not only to finish what had been left imperfect by his master, but also to paint many compositions of his own, which he executed to the entire satisfaction of the King and his whole Court.

He likewise painted portraits when he returned from Spain to his own country, and acquired by his works a great fortune, and a much greater reputation.

## PETER TEMPESTA. Vid. PETER MOLYN.

## ANTHONY TEMPESTA.

*Painted Landscapes, Animals, and Battles.*

DIED 1630, AGED 75.

He was born at Florence, in 1555, and was a disciple of John Strada or Stradanus; but he proved in many respects far superior to his master, particularly in the fertility of



his invention, and also in the abundance and variety of his figures. The subjects which he most delighted to paint, were animals of various kinds; huntings of the stag and wild boar, and battles; and those subjects he expressed with much liveliness and nature, though he seemed to neglect the delicacy of colouring. He invented his subjects with ease; he had a ready execution, and his touch was free and firm; but his chiefest excellence consisted in battles and horses, which he designed with a peculiar spirit.

DAVID TENIERS, the Old.

*Painted Conversations.*

DIED 1649, AGED 67.

He was born at Antwerp, in 1582, and had the good fortune to be a disciple of Rubens, who highly esteemed him for his promising genius, and with great satisfaction examined and commended his designs. From the school of that celebrated painter, Teniers went to finish his studies at Rome; and having attached himself to Adam Elsheimer, he continued with him for six years; and between the styles of his two masters, who were incomparable artists in their different manners, he formed a peculiar style which was agreeable and very natural; and he appeared to be the inventor of that manner of painting which his son afterwards so happily cultivated, and brought to its utmost perfection.

His pictures were usually small, and his subjects were the shops or laboratories of chymists, conversations, rural festivities and exercises, temptations of St. Anthony, or Friars, with a number of figures, which he executed with so neat a pencil, and with so much nature and truth, that his pictures procured him great honour, as well as continual employment; and every lover of the art seemed eagerly desirous to possess some of his works.

However, although his colouring, his touch, his design, and his pleasing distribution of the lights and shadows in his pictures, very deservedly received universal applause, yet whoever will critically examine the paintings of the old and young Teniers, may observe a touch more free and delicate, a finer choice of actions and attitudes, and a much greater transparence in the works of the son, than in those of the father.

DAVID TENIERS, the Young.

*Painted Landscapes, Conversations, Still Life, and Portraits.*

\* DIED 1694, AGED 84.

He was born at Antwerp, in 1610, and was principally instructed by his father, whose taste of design he always followed; but he was afterwards the disciple of Adrian Brouwer, and

\* Descamps fixes the death of Teniers in 1690, at the age of 80, contrary to other authentic writers, who fix his death in 1694, at the age of 84.

and had also the advantage of receiving great improvement (particularly in respect of colouring) from the precepts and direction of Rubens.

For some time after he commenced painter, his merit was so little regarded, that he was often under a necessity of going in person to Brussels to dispose of his own pictures, as well as those that were painted by his disciples; and was as often mortified to find the paintings of Tilburg, Artois, Van Heil, and others, preferred to his own, although they were in every respect far inferior. But the Archduke Leopold, as soon as he had seen some of his performances, immediately distinguished him in an honourable manner, placed him in such a light as made all his merit conspicuous; and laid the foundation of his future fortune. He appointed him one of the gentlemen of his bed-chamber; presented him with a chain of gold, to which the portrait of the Archduke was affixed; and gave him the direction of his gallery of paintings, which Teniers afterwards copied, and published those prints of them in a folio volume, that are well known by all the lovers of the art of painting.

The works of this extraordinary genius being dispersed through most of the European Courts, and some of them having been transmitted to the King of Spain, he expressed uncommon pleasure in beholding them; invited the artist into his service, employed him for several years, and ordered a gallery to be built, as a particular repository for the paintings of Teniers. Nor had this master fewer marks of honour and particular esteem from Don John of Austria, and Christina Queen of Sweden; the former having associated with him in the most familiar friendship; and the latter (besides a liberal payment for his works) having made him many valuable presents, and among others a chain of gold, with her own busto impressed on a medal.

He studied nature in every shape, with a most curious and critical observation; and as he generally composed his subjects from persons in low stations, he accustomed himself to frequent their meetings at sports, feasts, and pastimes; and by that means had an opportunity of remarking the simplicity of their manners, and the various actions, attitudes, characters, and passions, of every age and sex. From such observations he had nature always present to his imagination, in whatever subject he composed; and was enabled to give his figures such truth, and such expression, as must for ever assure his works of the approbation of the best judges. And it cannot but seem surprising, that subjects which appear to be so low and barren, could furnish such a wonderful variety from the hand of one master.

Teniers had a ready and lively invention, and was full as ready to execute as to invent; he made nature his model perpetually, and imitated it with astonishing exactness and truth. His pencil is free and delicate; the touching of his trees is light and firm; his skies are admirable, and, although not very much varied, are clear and brilliant. And as to the expression of his figures, whether they are mirthful or grave, in anger or in good humour, nothing can be more strongly marked, more striking, or more natural. His pictures are generally clear in all their parts, with a beautiful transparency; and it is



observed of him by several writers, that he possessed the art of relieving his lights, by other lights, without employing deep shadows, and yet produced the intended effect in a very surprising manner. That method of practice, it is thought, was derived from an observation communicated to him by Rubens, which was, that strong oppositions were not always necessary to produce a fine effect in a picture; and that observation Rubens knew infallibly to be just, from his studying the colouring and tints of Titian with accuracy and judgment.

Teniers was remarkable also for another extraordinary excellence; the power of imitating the works of the greatest painters that Italy, or any other country, produced. The power of his pencil was incredible; he knew how to adapt it to a variety of eminent artists, whose touch and colouring were exceedingly different; and yet could give his imitations of those masters so strong a character of originality, as to leave it doubtful, whether they were not really painted by the very artists of whose manner of thinking, composing, and penciling, they were only an imitation, or (what the Italians call) *Pastici*.

His principal subjects are landscapes with small figures, corps de garde, merry-makings, kermesses, fairs, shooting at butts, playing at bowls, and the diversions, sports, or occupations of villagers; but any of those subjects which he painted in a small size, are by many degrees preferable to those of larger dimensions. Some connoisseurs have objected to the compositions of Teniers, that his figures are too short and clumsy, and that there appears too much of a sameness in their countenances and habits; but it ought to be considered, that as he designed every object after nature, and formed his ideas from that nature with which he was most conversant, he may indeed be thought not to have given an elegance to his forms equal to the Italian ideas of elegance; but of such elegance as appeared in his models, there is sufficient to demonstrate the goodness of his choice, and the most exact precision in every character and every expression. And the incredible prices which are at this day given for the paintings of this master, in every part of Europe, are an incontestable evidence of the universal esteem and admiration of his works.

Many pictures of this great master are accounted principal ornaments of the richest cabinets of Italy, England, France, Germany, and Ireland, too numerous to be particularly recited; but Descamps mentions an altar-piece in the church of Meerbeck, a village near Mechlin, painted by this artist, of which the subject is the Temptation of St. Anthony; and what seems very remarkable is, that the figures are as large as life, and it is thus inscribed, *David Teniers junior fecit 1666*.

TERBRUGGEN. Vid. VERBRUGGEN.

GERARD

T E R

[ 653 ]

T E R

GERARD TERBURGH, Chevalier.

*Painted Conversations and Portraits.*

DIED 1681, \*AGED 73.

He was born at Zwol near Overysfel, in 1608, and learned the art of painting from his father, who had spent some years at Rome. Some authors imagine that he perfected himself under another master at Haerlem, before he commenced artist; but, however that may be, he made a considerable figure in the Low Countries, and was accounted a very good painter before he set out on his travels.

He visited Italy, Germany, and France, and, wherever he followed his profession, received all possible encouragement and approbation. At length, by the influence of Count Pigoranda, the Spanish Ambassador at the treaty of Munster, he was induced to visit Spain, and had the happiness of being favoured by the King and the Grandees of his Court. His works afforded so great satisfaction to the Spanish Monarch, that he conferred on him the honour of knighthood, and presented him with a chain and medal of gold.

But, although he had visited the principal cities of Italy, and had sufficient opportunities of observing the finest productions of ancient and modern artists, yet from his works it appears, that the curiosities of that country must have made very little impression on him, as he never improved his taste of design by any thing he had observed, nor altered his manner of composition.

The subjects which Terburgh generally painted, were conversations, representing either persons engaged at different games, performers on musical instruments, or humorous droll adventures and incidents, all of them copied from nature; though it must be allowed that in his compositions nature often appears too servilely copied, and without that desired embellishment, which is the result of elegance of choice. He finished his pictures highly, with a light and agreeable touch; his colouring is lively and transparent; and he shews a pleasing and skilful management of the chiaro-scuro; but he wanted a better taste of design.

He was remarkable for introducing white satin, in the dress of some figure, in every one of his compositions; for he painted that kind of silk perfectly well, and always took care to dispose of it in such places as caused it to receive the principal light; nor did he ever paint a picture without a satin drapery. But he was neither so delicate nor so judicious as Mieris, or Gerard Douw, or his disciple Netscher; his pencil being more heavy, and his figures more gross. His greatest excellence consisted in portrait, and in that style his colouring was true nature, the resemblance striking, and the character well marked.

The most capital performance of Terburgh, is the representation of the Plenipotentiaries assembled at the congress of Munster; in which he has painted from the life the portraits of all the Ambassadors and noble persons which were present at the signing of that treaty.

TERENZIO. Vid. URBINO.

AUGUSTIN

\* The authors of the *Abrégé de la Vie des Peintres* say that Terburgh died in 1681, at the age of 63, and yet fix his birth in 1608, which in 1681 makes him 73. Vid. vol. ii. p. 66.



## AUGUSTIN TERWESTEN.

*Painted History.*

DIED 1711; AGED 62.

He was born at the Hague, in 1649; and having from his youth had a fondness for the art, he made it his constant amusement to draw after prints and casts, and in some years acquired sufficient skill to model in wax, and carve on different metals. But finding himself unsatisfied with that knowledge which he had already obtained, he determined to make painting his profession; and for that purpose, although he was near twenty years of age, he placed himself as a disciple with Wieling, who was a painter in great reputation; and continued with him for two years, till that master went into the service of the Elector of Brandenburg. Then, for two years more he practised in the school of William Dodoens, where he improved himself in penciling and colouring; and afterwards travelled to Italy, to establish himself in a more correct taste of design than he found it possible to acquire in his own country.

At Rome he exerted himself to design after the finest antiques, and also to study and copy the best works of Raphael; but at Venice he devoted his whole attention to the colouring of Titian and Tintoretto; and by a close application, during six years which he spent in Italy, he obtained such improvement as procured him honour and employment on his return to his own country. Among other accomplishments, Terwesten had gained an uncommon freedom of hand and readiness of pencil, which enabled him to finish several grand compositions in salons and magnificent apartments, in a short space of time; and by those works he established his reputation effectually through the Low Countries.

The subjects which this master painted, were usually taken from Ovid; but he likewise composed many from sacred history, as well as from profane writers. He had a good genius, a lively and prompt invention, and a rapid execution; his colouring is natural, his draperies are well cast, his design is correct; and he is ranked among the principal painters of his time.

A convincing proof of Terwesten's expeditious manner of painting, is afforded us by Houbraken, from his own knowledge. He tells us, that having paid a visit to Terwesten, while he was painting the hall of burgomaster Slingeland at Dort, with fabulous histories from Ovid, and having surveyed the work of the whole apartment, he observed the outline of a design sketched only with a crayon on the chimney-piece. He then pressingy invited the artist to suspend his work for a while, and walk abroad with him; but Terwesten said, he had somewhat that would engage him for two hours, and if his friend would call on him at that time, he would cheerfully attend him. Houbraken did not fail to return precisely at the time appointed, and then saw with astonishment, that, in so short a space of time as two hours, the chimney-piece was entirely finished, although it consisted of three or four figures.

He was the principal reviver of the academy at the Hague, which had been much declined; and, by his abilities, it was restored to its former lustre. At last he was invited to the Court of Brandenburg, where he was employed to adorn the grand apartments of Orangeburgh; for which he not only received the commendations of the Elector, and the Nobility of his Court, but also the approbation of the best judges of the art.

At Berlin he introduced an academy for painting, like that at Paris, of which he was appointed director; and in that city he continued the remainder of his life, respected by his Prince, and esteemed by the Nobility.

ELIAS TER WESTEN.

*Painted Fruit and Flowers.*

DIED 1724, AGED 73.

He was born at the Hague, in 1651, the brother and disciple of Augustin. He became very eminent for painting flowers, animals, and fruit, and his works were in great esteem; but, notwithstanding the success he experienced in his own country, he was desirous to improve himself still more by examining the works of the best artists of Italy, and therefore travelled to Rome, where he settled entirely.

The Elector of Brandenburg, confiding in the judgment and skill of this master, appointed him to procure the finest casts from the antique statues, for the ornament and use of the academy at Berlin; and he also purchased for that Prince, the valuable curiosities collected by Bellori, which were so carefully packed up, that they arrived at Berlin without the smallest damage.

MATTHEW TER WESTEN.

*Painted History.*

DIED 1735, AGED 65.

He was born at the Hague, in 1670, being the youngest brother of Augustin, who with great satisfaction observed the early appearances of genius in Matthew, and instructed him carefully in the rudiments of the art. But afterwards he was successively the disciple of William Dodoens, and Daniel Mytens, under whom he made such a progress, that he distinguished himself by several good compositions, and finished some noble ceilings, which were begun by his brother Augustin, but had been left imperfect at his going to the Court of Berlin.

As Augustin had rendered himself eminent by having studied in Italy, Matthew pursued the same track, and visited Venice and Rome; in the former city, to obtain a true knowledge of the art of colouring; and in the latter, an elegant taste of design; and in both respects he proved extremely successful: so that, on his arrival in Holland, after perfecting his studies, he found immediate employment, and his compositions were approved of by the ablest judges and connoisseurs.

The



The greatest part of his performances are cielings, and the decoration of grand apartments with historical subjects; though he frequently painted altar-pieces for many of the churches, and particularly one for the church of the Janfenists at the Hague, representing the Transfiguration, which is highly commended.

His paintings are allowed to have evident appearances of genius, judgment, and good invention; of remarkable freedom in the execution; of being exceedingly well coloured, and correctly designed.

PIETRO TESTA.

*Painted History.*

DIED 1650, AGED 39.

He was born at Luca, in 1611, where, it is thought, he was instructed in the first principles of painting; but being impatient to see Rome, he went thither in the habit of a pilgrim, and for some time studied in the school of Domenichino.

He was indefatigable in designing the antique statues, the basso-relievos, and magnificent ruins about Rome; as also in attending to the works of the most celebrated painters; and gave himself up so entirely to those studies, that he suffered extreme poverty, being destitute of all assistance, except what he could procure for his sketches and designs. Sandrart found him in a wretched condition among the ruins; and compassionating his distress, conducted him to his own house, where he clothed and entertained him; and not only procured him employment in the gallery of Prince Justiniani, but took pains to recommend him to others.

However, although he had spent so much time in designing the antique statues, as enabled him to draw any of them even by his memory, though he had all the assistances which might have been derived from a thorough intimacy with the most admirable productions of human skill and ingenuity, and although he also shewed an unexampled application, yet he seems not, at any time, to have produced many things worthy of commendation; his colouring being very bad, his pencil extremely hard, his genius licentious, and his figures too frequently extravagant in their proportions.

This artist lost his life, by endeavouring to recover his hat, which by a sudden gust of wind was blown into the Tyber, while he sat on the bank designing.

JOHN PHILIP VAN THIELEN.

*Painted Flowers.*

DIED 1667, AGED 49.

He was born at Mechlin, in 1618, of a noble family, and was Lord of Couwenberg; yet, although he was carefully educated, and instructed in every branch of polite literature, his predominant love to painting prevailed so far, that he placed himself as a disciple with Daniel Segers.

Under so able a director, he soon gave evident proofs of genius and taste, as well as of patient application to his studies; and imitated the style and manner of his master with the greatest success. He composed his subjects usually in the taste of Segers, in garlands of flowers around some historical design, or in festoons that encircled vases enriched with bas-relief. He copied every object after nature, selected them when they appeared in their fullest bloom, and grouped them with elegance. Nor can any circumstance contribute more effectually to the honour of Van Thielen, than to say, that his works stood in competition with those of his master. His pictures are well composed, and very highly finished, with a light touch, a neat pencil, and full as much transparency as those of Segers; but they were not touched with a spirit equal to what is observable in the works of that excellent artist, nor are they disposed with quite so much art and elegance.

He was much employed by the King of Spain, and most of his finest performances are in the collection of that Monarch. But there are two capital pictures of his at Mechlin, which represent garlands of flowers, with a number of different insects artfully distributed among the leaves, which are exquisitely finished; the figure of St. Bernard being painted in the centre of the one, and in the other St. Agatha. Weyerman also mentions one with great commendation, which is also a garland of flowers, in which is inserted a nymph sleeping, and a satyr watching to surprise her, the figures being painted by Poelemburg.

It ought to be observed that this master rarely inscribed the name of Van Thielen on any of his pictures, but generally marked them with J. or P. Couwenberg, the title of his feigniory.

#### MARIA THERESA VAN THIELEN.

##### *Painted Flowers and Portraits.*

She was the daughter of John Van Thielen, born at Mechlin, in 1640, and instructed in the art of painting by her father. She painted portraits as excellently as she did flowers; and for neatness of pencil, tender and delicate colouring, and great transparency, she was not inferior to the best of her contemporaries.

De Bie observes that her pictures were worth their weight in gold.

#### ANNA MARIA VAN THIELEN.

##### *Painted Portraits and Flowers.*

She was the second daughter of John Van Thielen, born in 1641, and proved as eminent in the subjects she chose to paint as either her father or sister. Each of those female artists seemed to emulate each other, in endeavouring to acquire reputation and honour. Each of them had abundance of merit; and their taste of design, colouring, and handling, were perfectly similar.



## FRANCISCA CATHERINA VAN THIELEN.

*Painted Flowers and Portraits.*

She was a third daughter of John, born in 1645, and, as well as her sisters, learned the art of painting from her father. Nor was she any way inferior to her sisters, either in the delicacy of her pencil, or the softness of her colouring.

## JACQUES ERNEST THOMAS, called THOMAS of LANDAW.

*Painted Landscapes.*

DIED 1653, AGED 65.

He was born at Hagelstein, in 1588, and learned the principles of design at Landaw; and when he was only seventeen years of age distinguished himself so highly, as to obtain the character of a good painter. But he quitted his own country to visit Italy, and spent fifteen years at Rome, Naples, and Genoa.

At Rome he associated with Elsheimer, Laetman, and Pinas, and in their company studied nature in the environs of that city; observing accurately the different tinges of light on all objects, at the different hours of the day, from sun-rising to sun-set. He also studied the manner of the masters who were most eminent; but particularly devoted himself to the style of Elsheimer, to whom he was most closely attached in friendship and disinterested affection.

He therefore made that celebrated painter his model, and acquired a neat, delicate, and beautiful manner of touching his trees, skies, and figures, which procured him universal admiration. He had a wonderful power of imitating the style and touch of Elsheimer, having so thoroughly studied him, that many of those copies which he painted after the works of that master, as well as many of his own compositions, have been accounted the work of Elsheimer himself.

It is probable that he would never have quitted Rome, had it not been on account of the death of his friend Elsheimer; for as he both admired and loved him, Rome seemed to have lost in that one artist, not only its greatest ornament, but also lost (in respect to himself what he felt most sensibly) all that had rendered even Rome so desirable. He therefore, in the fullness of grief, quitted that city, returned to his own country, and died in the service of the Emperor at Landaw.

## SIR JAMES THORNHILL.

*Painted History, Architecture, and Portrait.*

DIED 1732, AGED 56.

This master was born in Dorsetshire, in 1676, but was constrained to seek out some profession, by the distresses of his father, who had been under a necessity of selling his paternal

paternal estate. His inclination directed him to the art of painting; and on his arrival at London, he applied to his uncle, the famous Doctor Sydenham, who enabled him to proceed in the study of the art, under the direction of a painter who was not very eminent. However the genius of Thornhill made ample amends for the insufficiency of his instructor, and by a happy application of his talents he made so great a progress, that he gradually rose to the highest reputation.

His genius was well adapted to historical and allegorical compositions; he possessed a fertile and fine invention; and he sketched his thoughts with great ease, freedom, and spirit. He excelled also equally in portrait, perspective, and architecture; shewed an excellent taste of design, and had a free and firm pencil. Had he been so fortunate as to have studied at Rome and Venice, to acquire greater correctness at the one, and a more exact knowledge of the perfection of colouring at the other, no artist among the moderns might perhaps have been his superior. Nevertheless, he was so eminent in many parts of his profession, that he must for ever be ranked among the best painters of his time; and his performances in the dome of St. Paul's church at London, in the hospital at Greenwich, and at Hampton-Court, are such public proofs of his merit, as will convey his name to posterity with great honour.

This painter lived in general esteem; he enriched himself by the excellence of his works; was appointed state-painter to Queen Anne, from whom he received the honour of knighthood; had the singular satisfaction to re-purchase the family estate; and was so much distinguished, as to be elected one of the members of parliament.

#### ALESSANDRO TIARINI.

*Painted History and Portrait.*

\*DIED 1668, AGED 91.

He was born at Bologna, in 1577, and was at first the disciple of Prospero Fontano; but, after the death of that master, he finished his studies in the school of Passignano, who conceived a very high opinion of the abilities of his scholar; and there are several paintings of Tiarini in Florence, Pisa, and Bologna, in which Passignano assisted his disciple.

Ferdinand Duke of Mantua took him into his favour, and employed him for several years; he sat to him for his portrait, and appointed him to paint all the Princes of his family; and those pictures gained him such general applause, that all the Nobility of Mantua were solicitous to be transmitted to posterity by his pencil.

Tiarini had a strong beautiful style of colouring, and designed his subjects in a good taste; his expression was usually just and natural; and he often gave to the heads of his

4 O 2

figures

\* The French authors of the *Abrégé de la Vie des Peintres*, vol. 1, page 237, assert that Tiarini was born in 1517, and died 1668, being then 91 years of age. But those ingenious writers ought to have observed, that supposing those dates to be true, as they are set down, he must have died at the age of 151, and not at 91. Whereas other writers agree to the dates mentioned above; and I am induced to impute the mistake rather to the inaccuracy of that author, from whom they abridged the life of Tiarini, or to the incorrectness of a printer, than to any original error of the authors of the *Abrégé*.



figures an air of dignity, and sometimes a graceful turn. But this character of his works agrees only with those which he composed and executed in his prime, and to his middle age; for in his declining years his colouring and penciling were not comparable with his former productions, as the colour was very weak, and his touch stiff and unsteady.

In the church of St. Salvatore at Bologna, there is a Nativity painted in his best style, and time, which is a fine composition, with figures larger than life; the design is grand, and the colouring excellent; and in the church of St. Agnes, in the same city, are to be seen the Marriage of St. Catherine, and the Annunciation, which are admirably designed, and the characters are marked with great judgment and good expression.

TIBALDI. Vid. PELLEGRINO.

PHILIP TIDEMAN.

*Painted History and Allegory.*

DIED 1705, AGED 48.

He was born at Hamburgh, in 1657, and received his earliest instruction from Nicholas Raes, with whom he continued for eight years, and shewed himself a good proficient. But in order to improve his knowledge and taste, he went to Amsterdam, to make proper observations on the most capital works of the great masters preserved in that city.

At that time Laireffe was in high esteem, which induced him to place himself under the direction of that master for some time; and as Laireffe observed his disciple to be possessed of good talents, he grew extremely fond of him, gave him the best precepts for his improvement, and employed him to assist him in several grand works in which he was engaged; and in those works Tideman gave such manifest proofs of his abilities, that from thenceforward he had sufficient business, independent of Laireffe, which established his reputation.

The manner in which he composed subjects of fabulous history and allegory was allowed to have strong appearances of a lively fancy, a good genius, and a ready invention; and in that respect his designs were proposed to subsequent artists as models. One of the capital compositions of this master is the representation of Venus complaining to Jupiter of Juno's perpetual persecution of Æneas; and another is, Juno applying to Eolus to destroy the fleet of the Trojans. He left abundance of sketches and designs, which are at once an evidence of his industry, and of the fertility of his invention.

EGIDIUS (or GILLES) VAN TILBORGH, or TILBURG.

*Painted Conversations and Markets.*

He was born at Brussels, in 1625, and imitated the manner of Brouwer and Teniers. His subjects are of the low kind, such as the assemblies of boors at markets, fairs, or feastings, corps de garde, and taverns, as also conversations. In his colouring he

approached near to the manner and tints of Brouwer; but in his pencil, and in his touch, he was neither so spirited nor so delicate. One of his chief excellencies consisted in the variety observable in his compositions, as it afforded a proof of the fruitfulness of his imagination; and his design and colouring were very commendable.

He had a competent knowledge of the chiaro-scuro, by which he gave a great deal of roundness and relief to his objects; though in some of his pictures he might be accounted a little too dark; but that imperfection is not perceivable in all his paintings, several of them being really excellent.

### T I M O T E O D A U R B I N O.

*Painted History, Portrait, and Landscape.*

DIED 1524, AGED 54.

He was born at Urbino, in 1470; and in the early part of his youth studied design, to qualify himself for the occupation of a goldsmith, for which he was at first intended. With that view he went to Bologna to his elder brother, who was eminent for that kind of work; but the inclination of Timoteo soon directed him to prefer the knowledge of painting to all other arts; and he applied himself with inexpressible diligence and laborious pleasure to design and copy the finest works of the great masters which were to be seen at Bologna. He entered into conversations on the subject of painting with the best artists of that city, and gradually made such a progress, as excited their admiration of his talents, as well as their surprise at his rapid proficiency. For, without having any particular director, he acquired an excellent taste of composition, great correctness of outline, and a sweet manner of colouring, much resembling that of Raphael; although at that time he had not seen any of the productions of that inimitable master.

When he had performed several works at Bologna, which procured him general applause, he returned to Urbino, where he proceeded in his profession with equal success, till the fame of his paintings, which was spread through all Italy, induced Raphael importunately to invite him to Rome to be his assistant; and on his arrival he met with so generous a reception, as was at once worthy of the benevolent spirit of Raphael, and the extraordinary merit of Timoteo.

Having thus an opportunity of observing the taste, the style, the colouring, expression and execution of the greatest painter that had appeared since the revival of the art, he soon improved to such a degree, as to establish his reputation on a most solid foundation; and while he advanced his fame, proportionably increased his fortune.

He painted some grand designs in conjunction with Raphael; and he also finished many of his own compositions entirely with his own hand, at Siena, Forli, and his native city Urbino. His manner of designing was bold, but his colouring was sweet and lovely; and his pictures were neatly and delicately finished. From the time of his going to Rome, his taste became more elegant; and as long as he lived, his principal attention was to endeavour at the imitation of Raphael.

An Holy Family, which is said to be painted by Timoteo, is in the Pembroke collection at Wilton.



TIBERIO TINELLI, *Cavalière.**Painted History and Portrait.*

DIED 1638, AGED 52.

He was born at Venice, in 1586, and was the disciple of Giovanni Contarini, a celebrated painter of portraits; but when he gained a sufficient degree of knowledge to commence artist, he studied the style and manner of Bassan, whose pictures he not only copied, but at last imitated with such exactness of colouring, and similarity of taste and ideas, that many of his own original compositions have been esteemed the real work of Giacomo Bassan.

He proved himself extremely well qualified for historical designs, by several subjects painted by him in that style; and in particular by a picture of the Salutation, by another of the Last Supper, and by a representation of Paradise, in which he introduced a multitude of figures. But finding less time to be requisite for painting portraits, and observing also that the mind suffered less fatigue from that employment, than when it was engaged in design and invention, he followed it entirely, and (Sandrart says) he brought it to consummate perfection.

His manner was different from all the portrait-painters of his time; for he represented the persons under historical characters, deduced from authentic or fabulous history, and always expressed the true resemblance of his models. For instance, the portrait of David Spinelli he represented in the character of Marc Antony, and his wife in that of Cleopatra preparing to drink the dissolved pearl; and beautiful young females he described in the forms of Aurora, Hebe, or other poetical deities and nymphs, which rendered his portraits abundantly more estimable. On the sight of some of Tinelli's pictures, Lewis XIII. expressed so much satisfaction, that he honoured him with the order of St. Michael.

He lived highly respected and beloved at Florence, and might have ended his life with happiness to himself, and pleasure to his friends; but, by some domestic misfortunes, his mind was so disturbed, that he fell into an unaccountable dejection of spirits, and in one of his distracted moments he opened one of his veins and expired.

## GIACOMO TINTORETTO, or ROBUSTI.

*Painted History, Portrait, and Architecture.*

DIED 1594, AGED 82.

The paternal name of this celebrated painter was Robusti, but he was distinguished by the appellation of Tintoretto, on account of his being the son of a dyer. He was born at Venice, in 1512, and became the disciple of Titian, who is said to have been so apprehensive of being excelled by his pupil, that he dismissed him from his school. But Tintoretto was at that time sufficiently qualified to pursue his studies, without any director; and therefore applied himself to study design after the works of Buonaroti, and also to acquire elegance of taste, by a more intimate knowledge of the antique.

While

While he continued with Titian, he made the most accurate observations on the colouring of that great genius, till he discovered the true principles by which his master had arrived at such a degree of excellence; and in his best works one may readily discern a manner that strongly resembles the colouring of Titian, and a style of design similar to that of Buonaroti.

Tintoretto was, perhaps, the most expeditious painter that ever appeared; and although the rapidity of his execution was sometimes attended with incorrectness, yet are there many instances of his having at once shewn great readiness of execution, and great excellence. A memorable proof of his abilities may be seen in the school of the Confraternity of St. Roch at Venice. The members of that society having desired Paolo Veronese, Tintoretto, Salviati, and Zuccheri, to make designs for a picture of the Crucifixion, in order to have that design executed which appeared to have the greatest merit; Tintoretto finished his picture, and had it fixed in the appointed place, before any of the other artists had completed their sketches. From which transaction he was called, *Il Furioso Tintoretto*, the Impetuous Tintoretto.

Sandart says, that he frequently painted his pictures without any preparatory outline, as if he only sported with his pencil; so that he seems to have executed his ideas almost as quick as he conceived them. In short, he worked so fast, and adapted his work so proportionably to the price he was to receive, that very few of the other painters could get employment; for, as he was capable of excellence, his reputation induced persons of all ranks to be desirous of possessing some of his performances.

He surpassed all the artists of the Venetian school, in the quickness of his genius, and the fertility of his invention. His knowledge of the best principles of his art was very extensive; but he had too much fire to be at all times discreetly directed by that knowledge. He omitted no labour, no study, no application, that could in any degree conduce to his improvement in his profession, and, by his general conduct, appeared rather to be ambitious of acquiring glory than riches. Yet he often injured his fame, by proportioning his work to the poorness of the payment he expected; and by not sufficiently considering, that many of his slight and ill-executed pictures would subsist, to the discredit of the artist, when the cause of his putting such indifferent paintings out of his hand might either be forgotten or unknown. From that custom practised by Tintoretto, the remark of Annibal Caracci is justified, that Tintoretto, in some of his works, appears equal to Titian, and in others, inferior to himself.

His manner of painting is bold, with strong lights, opposed by deep shadows; his pencil is wonderfully firm and free; his disposition is good, his execution easy, and his touch lively, and full of spirit. His local colours are true, and well understood, and the carnations of his best pictures approach near to those of Titian. De Piles esteems his colouring to be more true, and more sanguine, than that of Paolo Veronese; and Fresnoy, who was an incomparable judge, accounts his colouring admirable.

The Doge and Senate of Venice, preferring Tintoretto both to Titian and Salviati, appointed him to paint, in one of the grand apartments, the representation of that memorable  
victory



victory gained by the Venetians over the Turks, in 1571; and although the design was large, and a multitude of figures were introduced in that composition, yet the whole was completely finished in one year. But although, in several respects, he might not be esteemed inferior to Titian or Veronese, yet he certainly wanted that dignity of character observable in the works of the former, and the grace, as well as the richness of composition, which distinguish the works of the latter. He had great variety in his attitudes, and some of them are excellent; yet often the attitudes are contrasted to excess, though those of his women are generally graceful, and the heads designed in a fine taste.

Algarotti, a late writer, observes, that this master is no way inferior to any of the Venetian artists, in those pictures which he painted, with an intention to display his talents; and this (says that author) he has particularly shewn in his *Martyrdom, or Miracolo del Servo*, which is now preserved in the school of St. Mark at Venice. In that picture there is design, colouring, composition, life, expression, and the effects of light and shadow, all carried to the highest pitch of perfection. Scarce had that painting made its appearance in public, when all persons seemed to fall in love with it; and Aretine himself, though so cordial a friend to Titian, wrote to Tintoretto, that this piece had extorted the applause of all those who saw it. The scene (says he) appears rather true than feigned; and happy would you be, if, instead of being so expeditious, you could prevail on yourself to be a little more patient. A fine sketch of this famous picture, reputed to be the original sketch, brought into Ireland, with many capital paintings of the Italian masters, by the old Duke of Ormond, and purchased at the attainted Duke's sale at a high price, is now in the possession of the author of this book.

Most of the grand performances of Tintoretto are in the palaces, churches, and convents at Venice; and in many of them the fire of his genius, the excellence of his invention, composition, colouring, and handling, are incontestably evident; and at the Escorial in Spain are two admirable pictures painted on canvas, with figures as large as the life, which are sufficient to immortalize the artist. The subject of one is, our Saviour washing the feet of the Apostles; and the subject of the other is, Queen Esther fainting in the presence of Ahasuerus. Several of his works are preserved in the collections of the English Nobility and gentry, and some are in the Royal collections of the Kings of England and France.

#### MARIETTA TINTORETTO.

*Painted Portrait.*

DIED 1590, AGED 30.

She was the daughter of Giacomo, born at Venice, in 1560, and was instructed in the art of painting by her father. She shewed an early genius to music as well as to painting, and performed remarkably well on several instruments; but her predominant inclination to that art in which her father was so eminent, determined her to quit all other studies, and apply herself entirely to it.

By the direction of Giacomo, she studied the principles of design, composition, and colouring; and drew after the antiques and the finest models, till she had obtained a good taste

taste, and great readiness of hand. But, although she was well qualified to make a considerable appearance in the historical style, she devoted her talents wholly to portrait-painting. At last, she became excellent in that way; for her father, who was accounted very little inferior to Titian, if not his equal in portrait, took pains to communicate to her his best precepts, in order to direct her judgment and skill in that branch of the art, till she gained an easy elegance in her manner of design, and an admirable tint of colour. Her pencil was free, her touch light and full of spirit; and she received deserved applause, not only for the beauty of her work, but likewise for the exactness of resemblance visible in all the portraits she painted.

Most of the Nobility at Venice sat to her; and she was solicited by the Emperor Maximilian, by Philip II. King of Spain, and by the Arch-Duke Ferdinand, to visit their Courts; though the tender affection of her father, who could not be happy if she was absent from him, prevented her from accepting those offers, which were so highly to her honour, and might have been attended with great advantage to her fortune.

#### DOMENICO TINTORETTO.

*Painted Portrait.*

DIED 1637, AGED 75.

He was the son and disciple of Giacomo, born at Venice, in 1562; but he was very far inferior to his father in his invention, and in his style of composing historical subjects; yet he distinguished himself greatly as a painter of portraits, and finished a number of pictures for the Princes, and persons of most eminence in Venice, Ferrara, Verona, and Brescia.

#### SANTI DI TITI. Vid. SANTI.

#### TIBERIO TITI.

*Painted Portrait.*

DIED 1627, AGED 54.

He was born at Florence, in 1573, the son of Santi di Titi, and also his disciple; but the branch of his profession which he principally cultivated, was portrait-painting, and in that style he was accounted to excel.

Yet, although his talent lay solely in that particular part of his art, being solicited to finish a picture of the Last Supper, which his father had begun, but left imperfect, he undertook it, and imitated the manner, the touch, and the tone of colouring of his father with such exactness, that it gained him universal applause.

The Prince de Medicis employed him continually, and allowed him an honourable pension; but, in the midst of the happiness he enjoyed from his situation, and the favour of the public,



he was so violently affected by the unexpected death of his brother Orazio, who had an extraordinary genius, who was not long returned from his studies at Rome, and who for some time had been his assistant, that grief shortened his days, by bringing upon him a pleuritic fever, of which he died, universally lamented.

TITIANO. Vid. VESCELLI.

GIROLAMO DI TITIANO.

*Painted History and Portrait.*

He was a very eminent disciple of Titian, in whose school he continued for several years, and by his works proved that he had thoroughly imbibed the taste of that celebrated master.

He copied and imitated the works of Titian with so great accuracy, that the paintings of the one were frequently taken for the paintings of the other; and yet, what was very singular, his poverty was as remarkable as his reputation was great.

LA TOMBE.

*Painted Portraits and Conversations.*

DIED 1676, AGED 60.

This artist was born at Amsterdam, in 1616, but went to Rome when he was very young, and studied there for a great many years.

It was his constant rule to observe nature, and to design after those elegant remains of antiquity, which are in the villas about Rome, as well as in the city. His usual subjects were conversations and assemblies of both sexes, habited in the mode of the country; and frequently he painted portraits; but, in all his designs, he was fond of introducing caves, grottos, ruins, or antique sepulchres, wherever his subject would admit of them; and he rendered his situations agreeable, by the beauty of his distances, as also by a multitude of small figures, which were touched with abundance of spirit.

JACQUES TOORNVLIET, or TORENFLIET.

*Painted Portraits and Conversations.*

DIED 1719, AGED 78.

He was born at Leyden, in 1641, and in that city advanced so far in the knowledge and practice of the art of painting, as to be enabled to paint portraits, and to gain credit by those which he finished. But in his twenty-ninth year he travelled to Rome, along with Nicholas Rosendaal, and studied the works of Raphael, Paolo Veronese, and Tintoretto, with such success, that his reputation was well established through that city; and from

thence he went to study the art of colouring at Venice, where he continued for three years. His merit, and the politeness of his address, procured him the favour of those of the first rank, and afforded him free access to the palaces and collections of the Nobility.

He designed his subjects with ease and freedom; and his composition manifested the taste of the Italian school. He generally painted portraits in the manner of conversations; and the distinguished marks of this master's paintings are the judicious disposition of the figures, the correctness of his design, and the agreeable style of his colouring. But notwithstanding the improvement of his taste by his residence at Rome, and that he shewed himself much superior, as well in correctness as colouring, to what he had been before he studied in Italy, yet it was observed, that after his return to Holland his pictures did not proportionably increase in their price. It was thought, that by his endeavouring too earnestly to imitate the great masters of Italy, though his design might be more correct, it had the appearance of being more servile, and less original; and perhaps, by his not having gone sufficiently early abroad, he might have contracted such habits as he was never able entirely to shake off.

#### FLAMMINIO TORRE.

*Painted History.*

DIED 1661, AGED 40.

He was born at Bologna, in 1621, and learned the first rudiments of the art from Cavedone; but he accomplished himself in the school of Guido.

His colouring was bold, but mellow; the management of his tints shewed great judgment, and he had a light, clean manner of penciling. His most remarkable excellence however consisted in his copying the works of the greatest painters, which he so exquisitely performed, that he made it almost an impossibility to distinguish his paintings from the originals.

#### JOHN TORRENTIUS.

*Painted Still Life, and obscene Subjects.*

DIED 1640, AGED 51.

He was born at Haerlem, in 1589, and in that city was so well instructed, that, without quitting his own country, he became an admirable painter.

At his first setting out in the profession, the subjects he generally painted were objects of still life; tables furnished with a variety of books, some of them open, and others closed, or with vases filled with flowers, or tables covered with carpets, on which were placed standishes, pens, hour-glasses, and such like; some of which Sandrart says he saw that were exceedingly high finished, with all possible similitude to nature; and, on account of their singular merit, were valued at a very large price. Sometimes he painted conver-



sations, which were extremely admired for their lovely tone of colouring, and also for being charmingly penciled, and executed with great truth and force.

While he continued to paint on such subjects as those, he lived in affluence, surrounded with friends of the first rank, and in general esteem. But, unhappily, he grew most dissolute and abandoned in his morals, and equally so in his style of design; his imagination became infected by his debaucheries, and he prostituted the most delicate pencil, and the sweetest colouring, to the worst and most depraved purposes. From that time his favourite and customary subjects were naked figures, which he represented in such attitudes as were always offensive to modesty, and too often most infamously obscene. His friends exerted all the power of argument to reclaim him from his follies and indecencies; but their expostulations proved ineffectual. At last, by instituting a private conventicle, as a meeting-place for a society of Adamites, he rendered himself obnoxious to the magistracy, who brought him to his trial, and produced several of his pictures, as well as satisfactory evidence of his presiding in that infamous assembly. As he peremptorily denied himself to be either the painter of those pictures, or the patron and contriver of that detestable assembly, although the proofs of both appeared incontestable, he was condemned to the torture; his lewd paintings were publicly burnt by the executioner (at least as many of them as could be discovered), and he was sentenced to imprisonment in the house of correction for twenty years.

He supported the torture with incredible obstinacy; and, after some time of confinement, was released at the request of the English Ambassador, and went to London, where he resided for a few years. But that worthy nation, who detest profligacy of manners, as much as they regard merit, discountenanced him as he deserved; and he retired to Amsterdam, where he spent the remainder of his life in obscurity and contempt.

Sandart, and after him Weyermans, affirm that he died under the torture; but Houbraken, who had carefully read the authentic account of him at Haerlem, written by Schrevelius (which is the best narrative of the transactions relative to Torrentius), ought certainly to be most relied on, and the above account is extracted from that writer.

#### PIERRE-CHARLES TREMOLLIÈRE.

##### *Painted History.*

DIED 1739, AGED 36.

He was born at Cholet, in Poitou, in 1703, and was the disciple of John-Baptist Vanloo the Elder; under whom he studied, till he had gained several prizes in the academy; and then he was sent to the French academy at Rome, where he resided for some years, and qualified himself to return to his native country with great credit.

By the French writers he is accounted a very eminent artist; they attest that he had an elevated genius, a grand and elegant style of composition, and a correct manner of designing; that the disposition of his figures was highly commendable, that he usually gave them an agreeable and graceful turn, but that his colouring was weak.

His

He painted several grand altar-pieces at Lyons, and other cities of France; and the year before his death was employed to paint designs for tapestry, by order of the French King; but he died in the prime of life, and in the height of his reputation, when he had sketched only one subject, the description of the golden age, and even that he left unfinished.

FRANCESCO TREVISANI, *Cavalière*.

*Painted History, Portraits, Landscape, and Architecture.*

DIED 1746, AGED 90.

This admired painter was born at Trieste, in 1656, and received his first instruction from his father Antonio Trevisani, an architect of some distinction. Afterwards he was taught the principles of design and colouring by a Flemish artist, whose name is not mentioned; but he is represented as an artist in great esteem, for the excellence of his colouring in pictures of a small size, of which the subjects were spectres, incantations, or enchantments. However, although Trevisani did not admire the uncommon ideas of that master, yet he was so far benefited as to learn his art of colouring; and a design which he finished in the taste and style of his instructor, was accounted a surprising effort of genius, as Trevisani was at that time not above ten years of age.

Such an exertion of his talents caused his friends to place him as a disciple with Antonio Zanchi, who was then much noticed for a new and unusual style of painting, peculiar to himself, whimsical, fantastical, and singular; and yet, even to that style Trevisani soon adapted himself, and not only coloured, but composed several designs exactly in the manner of Zanchi. However, after he had somewhat more of practice and experience, his ideas were too elevated to be confined to such a taste of design; and therefore he applied himself to study after the best masters of the Venetian school; and, by so discreet a conduct, laid the foundation of that exquisite taste which recommended him to the admiration of all Italy, and afterwards to the esteem of all Europe.

As Trevisani was in every respect very accomplished, a Venetian lady of a noble family fell in love with him, and consented to marry him; but as that transaction might involve the lovers in some dangers and difficulties, if it should suddenly be discovered, they thought it prudent to retire to Rome with the utmost secrecy, to avoid the resentment and persecution of the lady's relations. Fortunately, on his arrival at Rome, he found a patron and protector in Cardinal Chigi, who employed him in several considerable works, and afforded him an opportunity to advance his reputation by displaying his talents, till his real merit procured him not only admirers, but valuable friends.

The Duke of Modena, who resided at Rome as Ambassador from the King of Spain, having purchased some of the paintings of Trevisani, engaged him to copy several capital pictures of Correggio, and Paolo Veronese, which proved a very fortunate incident to that artist; because he could not have wished for a more happy opportunity to improve his own taste and style, as well as his manner of colouring, than by observing the grace, the  
sweetness



sweetness of the tints, and the incomparable touch of Correggio, and also the grandeur, elegance, and richness of Veronese; and he finished those copies in so admirable a manner, that he gained incredible applause by his performance. It procured him the honour of knighthood, and spread his reputation so universally, that his works were solicited by the first Princes of Europe, and by all the lovers of the polite arts, being purchased also at extraordinary prices. After the death of Chigi, Cardinal Ottobuoni became his patron, and employed him to adorn his gallery, in which he painted a celebrated picture, representing the Murder of the Innocents.

He received commissions from all the European Courts, which compelled him to work almost without intermission; nor did any person of consequence pass through Rome, without endeavouring to procure somewhat of his hand, either of portrait, history, architecture, landscape, animals, or flowers, all which subjects he painted with equal readiness and excellence. When he chose to unbend his mind from the fatigue of his profession, he associated with a few ingenious friends; and had a small elegant theatre erected in his own house, where comedies were performed. His last work, which was left unfinished, was intended to be sent to Naples, and the subject of it was St. Michael; but a sudden defluxion on his throat carried him off, and he was interred with all the funeral ceremonies and honours usually shewn to the principal Nobility of Rome.

This master had great freedom of hand, a genius full of elevation, and a noble and grand style of composition; his figures were generally correct and graceful; they were coloured with tints uncommonly clear, bright, and beautiful; and what is very singular in reference to the pencil of Trevisani, is, that notwithstanding his having died when he was ninety years old, yet he preserved the same delicacy of colouring to the last period of his life; nor was the elegance of his design perceptibly impaired by his years.

#### GIROLAMO DA TREVISI, or TREVIGI.

##### *Painted History and Portrait.*

DIED 1544, AGED 36.

He was born at Trevisi, in 1508, and in some parts of the art of painting was accounted to have abundance of merit. His manner of designing was not indeed in the grand taste and style; but his colouring was exceedingly agreeable, and he always endeavoured to imitate the manner of Raphael.

After some years spent in different parts of Italy, he gained the reputation of being an excellent painter, and particularly by the works which he performed in a chapel belonging to the church of St. Petronius; and then he was induced to visit England, where he was presented to King Henry VIII. That Monarch readily took him into his service, and allowed him (according to Vasari) a pension of four hundred crowns a year, employing him not only as a painter, but as an engineer and architect. He received extraordinary encouragement in England, and painted many pictures for the King, as also for the Nobility about the Court, which enabled him to live in affluence; and his merit procured him esteem.

As

As he was singularly well skilled in every part of architecture, civil and military, he was appointed by the King principal engineer at the siege of Boulogne. But that employment proved fatal to him; for he was unfortunately killed by a cannon-shot, while he was with the utmost activity giving his directions.

#### CORNELIUS TROOST.

*Painted History, Conversations, and Portraits.*

DIED 1750, AGED 53.

He was born at Amsterdam, in 1697, and was the disciple of Arnold Boonen, but he perfected himself in the knowledge of his art by an attentive study after nature. He sometimes painted historical subjects, and scenes taken from the comedies of his time; and likewise painted conversations in a very agreeable style, as well as portraits, in which he chiefly excelled.

He was engaged to paint the portraits of the directors of the college of physicians at Amsterdam, as large as life, and at full length, in one piece; which picture effectually established his reputation, and afforded him the opportunity of painting most of the considerable persons of his time. The most capital performance of this master, is the picture in the Surgeons-hall at Amsterdam, representing the principal persons of that profession sitting at a table, on which is placed a subject prepared for dissection; and the professor appears as if explaining the parts, previous to the operation. The figures, which are all portraits, are well designed, and have a good relieve; the habits are suitable to the mode, and the whole has a great deal of harmony. He was also much applauded for the portrait of the famous physician Boerhaave, which is placed in the anatomical hall.

His conversations were, in some respects, commendable; but he was censured for not being more strictly modest in his subjects, and for indulging too great an indelicacy and licentiousness in his compositions.

#### FRANCIS DE TROY.

*Painted History and Portrait.*

DIED 1730, AGED 85.

He was born at Toulouse, in 1645, the son and disciple of Nicholas de Troy; but at the age of seventeen he became the disciple of Nicholas Loir, at Paris, under whom he was much improved. When he commenced artist, he begun with historical subjects, which gained him credit; but his genius more strongly inclined him to portraits than to any other branch of his art, and in that style he received great assistance from the instructions of Claude le Fevre.

In some time he was admitted as a professor in the academy; and having at his introduction presented, according to custom, an historical picture, representing Mercury and Argus,



Argus, it was received with such public approbation, that he was immediately engaged to paint a number of sacred as well as profane subjects, and in particular, one noble composition in the church of St. Genevieve. He also finished a picture for the Duke of Maine, designed in a very elegant style, which consisted of above fifty figures, as large as life. It was well composed, and finely coloured, and represented the splendid reception given by Dido to Æneas, when that hero recounts the series of his distresses and misfortunes.

By the order of Lewis XIV. he went to the Court of Munich, to paint the portrait of Anna Maria Christina, who was to be married to the Dauphin; and at his return to Paris, he received the highest encomiums for the beautiful colouring, and exquisite finishing of that portrait; and particularly for preserving the remarkable vivacity of that Princess, by a lovely and graceful expression.

The Florentine and the French writers concurrently attest, that the colouring of De Troy is natural, and very pleasing; that his pencil is delicate; his figures round, and well relieved; and that, by a peculiar happiness of touch, he gave sweetness and harmony to the whole.

The portrait of this master is honoured with a place in the Florentine gallery of artists.

JOHN-FRANCIS DE TROY, Chevalier.

*Painted Portrait and History.*

DIED 1752, AGED 76.

He was born at Paris, in 1676, and was instructed in design and colouring by his father Francis de Troy, under whose direction he acquired a free and expeditious manner of painting; but, when he had made a considerable progress in his art, he travelled to Italy to finish his studies; and having visited Pisa and Rome, and observed every thing worthy of his attention in those cities, he returned to Paris, being then reputed an excellent artist.

On the first public exhibition of his works, they were generally admired, and the best judges of the art commended the taste, the colouring, the invention, the neatness of his finishing, and the happy union of simplicity and grandeur, which appeared in his compositions. His uncommon merit procured him the particular esteem of Lewis XIV. who honoured him with the order of St. Michael, and afterwards appointed him director of the academy at Rome; which station he filled with dignity, being as exemplary in his conduct in private life, as he was to the artists in his profession.

This master had a fine and fruitful invention, and an extraordinary readiness in his manner of handling; his touch was free and firm; his colouring extremely pleasing; and in all his designs he shewed a natural and just expression, as well of the motions of the limbs, as of the passions of the mind.

The portrait of this master, painted by himself, is placed among the celebrated painters in the gallery at Florence.

ROMBOUT

## ROMBOUT VAN TROYEN.

*Painted History and Landscapes, with Caves.*

DIED 1650.

This master, who (according to the Flemish writers) had never seen \*Rome, usually painted caves, grottoes, and the vestiges of ancient edifices, which are to be seen in the environs of Rome, and other parts of Italy; of which, it is supposed, he took the ideas, from sketches made by other artists; and he always introduced some historical subject, taken from the sacred, or poetical history.

In his small pictures, he had great neatness in his touch, firmness in his pencil, and transparence in his colouring, and some of them have the appearance of great merit; but he was not correct in his figures; nor were all his small works of equal estimation, some being far inferior to others.

His colouring is, in general, not very pleasing, having painted many of his pictures with too predominant a yellow; and in others, his browns create obscurity; yet sometimes his execution is remarkably good, and his perspective agreeable. In his large pictures his touch, his design, his colouring, and his drawing, are all very indifferent, and his smallest are perpetually his best performances.

## THEODORE VAN TULDEN, or THULDEN.

*Painted History, Conversations, and Fairs.*

DIED 1676, AGED 69.

He was born at Bois-le-duc, in 1607, and was the disciple of Rubens. He distinguished himself so highly while he studied under the direction of that great man, that he was considered as one of the best of that school; and his master, who soon discerned his talents, employed him as one of his assistants in those grand designs which he finished in the Luxembourg gallery.

At first he was fond of painting lively and cheerful subjects, such as fairs, kermesses, conversations, and the diversions of peasants, in the manner of Teniers; but his greatest excellence appeared in his compositions of historical subjects. Those are entirely in the style of his master Rubens, and are extremely similar, as well in respect to the ideas as the colouring; nor are they much inferior to him. But what seemed very singular in this painter was, his ability to paint in small as well as in large, his genius being happily adapted to both; in the former, he was ingenious; and in the latter, elevated and grand. He had a thorough knowledge of the chiaro-scuro, and by that means he gave force to his figures, and life to his colour; but in respect of his drawing, he is esteemed to be rather less correct than his master, the imperfections of an instructor being very apt to infect a disciple. However, he was so ready at designing small figures, that he frequently was employed to insert them in the works of Stenwyck, Neefs, and other masters of distinction.

\* The publisher of the Chronological Tables says, that Van Troyen studied in Italy.



FRANCESCO TURBIDO, or TORBIDO, called IL MORO.

*Painted History and Portrait.*

SUPPOSED TO HAVE DIED IN 1581, AGED 81.

He was born at Verona, in \* 1500, and at first was a disciple of Giorgione; but afterwards studied under Liberale Veronese, and was accounted an admirable painter of history and portrait, equal in both respects to any artist of his time.

In his colouring he imitated Giorgione, and his works were applauded for the sweetness, union, and harmony of his tints; but, as to taste of composition and design, he always retained the manner of his master Liberale, who loved him as if he had been his own son. Vafari observes, that although Torbido was but a young man at the death of his master, yet by his amiable qualities, and by his personal merit, as well as by the beauty and spirit of his works, he so won the esteem and affection of Liberale, that he was appointed heir to that painter; and by that acquisition of fortune was enabled to follow his profession with greater ease and satisfaction.

He painted a great number of pictures in fresco and in oil, at Verona, Friuli, and Venice; and in the chapel of Santa Maria in Organo, at the latter city, he painted a Transfiguration, which was esteemed a capital performance. His portraits were excessively curious, beautifully and naturally coloured, finished with remarkable care and neatness, and had all the look of real life, with a surprising resemblance of his models.

ALESSANDRO TURCHI. Vid. ALEXANDER VERONESE.

PETER TYSSSENS.

*Painted History and Portrait.*

DIED 1692, AGED 67.

He was born at Antwerp, about the year 1625, and was one of those distinguished artists whose works were esteemed to be not much inferior to Rubens.

At

\* The different accounts of several authors relative to the birth and death of Francesco Torbido appear to be very confused, and not easily reconciled. They agree in general that he was 81 when he died; but some affirm that his death was in 1521; and the Chronological Tables fix his birth in 1430, and his death in 1521, which makes him 91 when he died.

Vafari, who seems to be most worthy of credit, as being the writer nearest to his time, though he does not mention the precise year of the birth of Torbido, nor the year of his death (as that artist was probably alive when Vafari wrote), yet mentions certain circumstances which may direct us to the truth. That author says Liberale died in 1536, and bequeathed his house, &c. to Francesco Torbido, who was at that time a young man. Now, as that expression can scarce be justified, if we suppose Francesco to have been above 36 years of age at that time, it may seem probable that he was born in 1500, and to have died in 1581, aged 81, which also appears to be three years after the death of Vafari. For as to the dates of the other authors, they must be evidently false, because he outlived Liberale by many years; and as that master died in 1536, Francesco being appointed his heir, could not possibly have died in 1521, fifteen years before Liberale; and for the same reason, he could not have died in 1521, at the age of 91, according to the Chronological Tables.

At his first setting out in his profession, he applied himself to the painting of portraits, merely from a view of immediate advantage, and neglected history; but having received some severe mortification in regard to his works in that style, he determined to relinquish it, and resume the more masterly style of history, in which he had all the success he could desire.

His manner of designing was grand; his compositions are full of spirit; his colouring is strong; and he usually enriched his back-grounds with architecture. His reputation was very greatly advanced by an altar-piece which he painted for the church of St. James, at Antwerp; the subject of it was the Assumption of the Virgin; and the colouring and composition of it gained him the approbation of the public, and the esteem of the best judges.

#### N. TYSENS.

##### *Painted Still Life, Flowers, and Birds.*

He was born at Antwerp, in 1660, and supposed to be the son of Peter Tyffens. He learned the art of painting in Flanders, but lived at Rome for a long time, where he was constantly employed by a picture merchant; and he also spent some years at Naples and Venice. However, his pictures did not please in general, as being dull and unenlivened; and were only purchased by other artists, who valued them for being true imitations of nature, and for the goodness of the colouring.

This master rarely painted any other subjects but those of the military kind, such as armour, helmets, swords, guns, drums, sabres, and all sorts of trophies, which he composed and grouped with a great deal of ingenuity. When he returned from Italy to his own country, he found no greater demand for his works at home than abroad, which induced him to visit Dusseldorp, as the Elector Palatine was a remarkable encourager of all artists. As that Prince was then anxious to have the best collection of paintings in Europe, he employed Tyffens as his agent to purchase for him every curious picture through the Low Countries, that could be procured at any price; and that artist executed his commission with honour to himself, and to the utmost satisfaction of his employer.

As he found no considerable demand for his usual subjects, he changed his style, and painted flowers, but not with any great degree of credit; he therefore at last painted birds, and proved very successful, some of his compositions in that way having been accounted worthy of being compared with the works of Boel or Hondelcoeter.



## V.

LOUIS DE VADDER.

*Painted Landscape.*

HE was born at Bruffels, about the year 1560, and became an excellent painter of landscape. He understood the principles of perspective thoroughly, and disposed his grounds, trees, views, and figures, in so true a manner, proportioning every object to its distance, that his pictures have always a fine effect.

It was his custom to study nature with a very uncommon degree of exactness; and frequently he was abroad in the fields at the rising of the sun, to observe the gradual diffusion of light upon every object, even to the most remote distance; and also the manner of the dispersion of the morning mists and vapours by degrees unfolding the distant mountains and hills, and rendering them more perceptible; and the knowledge which he derived from such a method of study is evidently seen in all his landscapes.

The pictures of Vadder, though not designed with all the elegance of the Italian artists, have nevertheless abundance of truth and nature; and he had the art of blending through many of his skies the resemblance of those floating vapours which gradually form themselves into clouds. His distances are generally blue and clear; his trees are designed in a good taste, touched in a free and masterly manner, with a great deal of spirit; and the reflexions of those trees in the water (which he always paints very transparent), are clear, true, and so natural as to afford pleasure to the most judicious beholder.

VAGA. Vid. PIERINO.

WALLERANT VAILLANT.

*Painted Portrait.*

DIED 1677, AGED 54.

He was born at Lisse, in 1623, but quitted his native city, and went to Antwerp to learn the art of painting, where he placed himself as a disciple with Erasmus Quellinus. The love of his profession engrossed his whole mind, and to the instructions of his master he added a diligent study after nature; by which means he became a good designer, and a considerable artist.

He found his genius to be best adapted to portrait-painting, and therefore applied himself particularly to that branch, in which he succeeded to his wish. And as very splendid preparations were making at Frankfort, for the coronation of the Emperor Leopold, he went, by the advice of his friends, to that city, where he had the honour of painting the portrait of his Imperial Majesty; and he gave the figure such an air of dignity, with so striking a resemblance, that it procured him abundance of employment among the Princes

and Ambassadors who were resident there at that time. He afterwards spent four years at the Court of France, to which he was recommended by the Marechal Grammont, and painted the portraits of the Queen Mother and the Duke of Orleans with extraordinary approbation.

With an equal degree of merit he painted in oil and with crayons; but as his younger brother painted only in the latter, he relinquished it entirely, to avoid all manner of competition with his brother.

#### BERNARD VAILLANT.

*Painted Portraits in Crayon.*

He was the brother of Wallerant, born at Ryffel, in 1625, and was also his disciple, travelling along with him wherever he went. At first he practised in oil, but he afterwards neglected it, and painted only in crayon, in which manner of painting he acquired considerable reputation.

It was allowed by the best judges that his attitudes were easy, that his manner of handling was excellent, and that the likeness was remarkably striking. He spent the greatest part of his life at Rotterdam, in general esteem and constant employment.

#### VALENTINE DE COLOMBIEN, called VALENTINO.

*Painted History, Soldiers at play, and Taverns.*

DIED 1632, AGED 32.

He was born at the village of Colomiers, in the country of Brie Champagnoise, in the year 1600, and for some time was a disciple of Vouet; but he soon quitted that master, and travelled to Italy to obtain a better taste of design and colouring than he could possibly acquire under the guidance of Vouet. He studied the works of the great artists at Rome, but preferred the style of Caravaggio to others; and as he observed that the strong masses of light and shadow of that master produced a bold effect and great relief, he fixed on him for his model, and ever after endeavoured to imitate his manner.

His usual subjects are of the same cast as those of Caravaggio and Manfredi, soldiers playing with cards or dice, taverns, or concerts of music; and he rarely painted historical subjects, yet sometimes he composed them for churches and the palaces of the nobility. One devotional subject in particular he painted for St. Peter's at Rome, by order of his patron Cardinal Barberini, nephew to Urban VIII. representing the Martyrdom of St. Martinian. That performance procured him extraordinary honour, as it was executed with a great degree of force, and with more elegance than is usually observed in his compositions.

He made nature his principal study, and disposed his figures with considerable judgment; his pencil is firm, and his colouring has remarkable force; nor is it loaded with such extreme blackness in the shadows as we see (and cannot but disapprove) in many of the  
 paintings



paintings of Caravaggio. But as to the elegance of his figures, the grace, or the grandeur of his design, he cannot be commended, nor was he very correct. His peculiar attention seemed to be exerted, to add force to his colouring, so as to produce a striking effect; and the readiness of his hand frequently caused him to overlook many incorrections in his drawing as well as in his design.

Several of the works of this master are in the royal collection at Paris; among which are mentioned, Judith with the head of Holophernes, the Judgment of Solomon, Susanna and the Elders, two musical assemblies; and one, of soldiers playing at cards.

#### VALKENBURGH.

*Painted Italian Fairs, and Dead Game.*

DIED 1623, AGED 68.

He is supposed to have been born at Nuremburg, about the year 1555; and having learned the principles of his art in his own country, he went to Venice, and placed himself under the care of the most eminent painter in that city. He studied the works of Titian, Tintoretto, and P. Veronese; and from exact observations which he made, of the merits of those admirable masters, he formed a style of his own, that was agreeable and elegant.

Fairs, markets, festival sports, and dead game, were his general subjects; and likewise, views of cities and buildings, which he copied from nature. Those he executed with a light clean pencil, a delicate touch, and a tone of colouring that appeared lively and natural. For the most part, he designed a great number of figures in all his compositions that required them; and his figures were generally very correct, and full of expression, though he could not entirely divest himself of the German taste, which appeared in the air and dress of many of his figures. When he returned to Germany, his paintings were highly admired, and even in his life-time afforded a very large price.

#### DIRK, or THEODORE VALKENBURGH.

*Painted Portraits, and Game of several kinds.*

DIED 1721, AGED 46.

He was born at Amsterdam, in 1675, and even in his earliest youth, shewed strong tokens of a good genius to painting. At first he was placed as a disciple with Kuilenburg; but he soon discovered the inability of that master to afford him the improvement he desired. He therefore successively studied with Muscher and Weenix, with whom he continued for a few years, till, by the instructions of Weenix in particular, and the assistance he received from studying after nature, he found himself qualified to commence painter.

His subjects were portraits, and game of all sorts, in which he had extraordinary success; though he seemed ambitious to design subjects of a more elevated style, and for that purpose determined to visit Rome. But, in his intended route to Italy, happening to travel

travel through Vienna, the Prince of Lichtenstein, who saw and admired his performances; made him the most honourable proposals to detain him at the Imperial Court. There he found so much encouragement and respect, and likewise acquired so large a fortune, that his resolution to study at Rome was totally laid aside, and then he only became anxious to revisit his native country.

Loaded with riches and honours, he returned to Amsterdam, and was employed by King William III. to adorn his palace at Loo. Yet, in the midst of his success, his life was rendered so unhappy by domestic disquiets, that, in search of tranquillity, he fled to Surinam in the West Indies, and continued there for two years; but as the climate disagreed with his constitution, he returned to Holland, in a very bad state of health, and much enfeebled in his limbs. As soon as his infirmity permitted, he resumed his pencil; but his performances did not appear in any degree equal to what he had produced in the former part of his life, either in respect to the colouring, design, or execution: so that his latter paintings are not to be compared with those of his early time.

The best works of this master are deservedly in very high esteem; and after his death, two of his pictures were sold at Amsterdam for a thousand florins, although the subjects were only dead game; and the value of his pictures is still increasing, whenever they are to be purchased in Holland.

VANBALEN. Vid. BALEN.

VANDIEST. Vid. DIEST.

Sir. ANTHONY VANDYCK.

*Painted History and Portrait.*

DIED 1641, AGED 42.

This incomparable painter was born at Antwerp, in 1599, and was at first instructed by Henry Van Balen, but afterwards became the disciple of Rubens; and distinguished himself so highly in the school of that great artist, that he conferred honour on his instructor, and was accounted, in some respects, to approach very near him.

By the advice of Rubens, he went in his twentieth year to Italy, in order to complete his studies, and perfect himself in his profession; and, after a short continuance at Rome, visited Venice, where he conceived that exquisite notion of colouring which hath secured to him the admiration of the whole world. He observed minutely every tint and every delicacy in the works of Titian, Veronese, and the celebrated masters of the Venetian school, with judgment and a nice penetration; and by the strength of his genius discovered the true principles which guided those illustrious artists to so high a degree of excellence; by which means he acquired such an exquisite pencil as might almost place him in competition even with Correggio.

Having sufficiently displayed his eminent talents at Venice, Rome, Genoa, and his native city, till his reputation spread itself through all parts of Europe, he was invited to

London



London by King Charles I. who received him into his service, with an appointment of a considerable pension; and not only presented him with a chain of gold, and his own portrait richly adorned with diamonds, but also conferred on him the order of knighthood in 1632. His amiable disposition, and personal accomplishments, united with his extraordinary merit in his profession, gained him the affection of the King; procured him the respect, esteem, and admiration of the Nobility, and every lover of the art; and, by his perpetual employment, he was enabled to live in the utmost splendour and opulence.

He excelled in history and portrait, but his greatest power appeared in the latter; and no painter better understood the principles or practice of the *chiaro-scuro* than Vandyck. His choice of nature, when he painted portraits, was always that which was most agreeable; he gave an inexpressible grace to his heads; he shewed abundant variety in the airs, and in some of them the character was even sublime; and as to his expression, it was inimitable, the very soul of the person represented being visible in the portrait. The extremities of his figures are true, graceful, and exact; and the hands in particular are designed in the greatest perfection, beautiful in their form, and delicately exact in their proportions. His draperies, which were taken from the mode of the times, are cast in a grand style, broad, and simple in the folds, easy and natural in the disposition, and his colouring is lovely.

In several parts of painting, Vandyck has ever been acknowledged to surpass his master; his touch is more delicate, his ideas more graceful, and his expression more true. It is indeed generally alledged, that he had less invention, and less fire, than Rubens; yet if it is considered that he devoted himself so entirely to portrait-painting, as to allow himself less opportunity to improve his taste for historical compositions, it cannot seem surprising that Rubens, who made history his principal and perpetual object, should in that respect claim a superiority. However, it appears no way improbable, that if Vandyck had been as incessantly employed in history as he was in portrait, his ideas might have been more enlivened, his genius rendered more extensive, and his invention more animated, so as to have equalled his master in design, as he surpassed him in the delicacy and sweetness of his tints. And if Rubens deserves to be preferred to Vandyck in history, yet the latter, in many of the portraits of his earlier time, is allowed equal even to Titian, and superior to all others who have appeared since the revival of the art of painting.

During the first six or seven years after his arrival in London, his performances are accounted most excellent, and most estimable; but some of his latter works are painted in such a manner as shews the uncommon rapidity of his pencil, though they are touched with wonderful spirit; and others of them are comparatively weak, and partake too much of the lead colour, though his penciling is always masterly, always inimitable.

The most capital of the works of Vandyck are in England. At Blenheim, the portrait of King Charles I. in armour on a dun horse. At Houghton, a whole length in armour. At Hampton Court, the King in armour on a white horse, his equerry holding his helmet. At Kensington, George Villiers, second Duke of Buckingham, and Lord Francis his brother. And at Wilton, the Pembroke family, a most capital performance. Also at the Marquis of Rockingham's, the celebrated picture of the Lord Strafford and his secretary. In the collection

collection of the Duke of Orleans there is a most admirable picture by Vandyck; it is a whole-length of Mary de Medicis, which is finished as highly as the power of his art could reach; it shews at once the strength of Rubens, and almost the colouring of Titian: the manner of it is in the highest degree noble, and yet it appears equally easy and natural; and many of the portraits of the Nobility of England, which were painted by Vandyck, are not in any respect inferior to that celebrated portrait of Mary de Medicis.

### PHILIP VANDYCK.

*Painted History, Portraits, and Conversations.*

DIED 1752, AGED 72.

He was born at Amsterdam, in 1680, and was the disciple of Arnold Boonen, with whom in a few years he made a commendable progress; but, as he was desirous to obtain all possible improvement under that master, he determined to continue under his direction till his reputation was well established; nor did he quit his master Boonen before his works were in great request, and very readily purchased.

As Amsterdam seemed sufficiently stocked with painters, he settled for some time at Middleburgh, and afterwards at the Hague; and in both was employed by the principal persons for their portraits, which he painted in a small as well as a large size, with an equal degree of merit. Many of them he painted in the manner of Mieris and Gerard Douw; and although he was indefatigable at his work, he found it scarce possible to answer the demands of those who were solicitous to procure them.

In Holland, Flanders, and Germany, he was considered not only as an artist of the first rank, but as one of the most judicious connoisseurs; and on that account was employed by Prince William of Hesse Cassel, who patronised him, and by several others of princely fortunes, to purchase collections of paintings for their cabinets; which commissions he always executed to the singular satisfaction of his employers, and to his own honour.

The number of portraits, conversations, and historical subjects, which he finished, is almost incredible; but two of his performances are particularly mentioned with great commendation. One is a picture containing the portraits of the Prince of Orange, his mother, and sister, in one piece; the other is a ceiling, which he painted for Mr. Schuylenburgh, representing the story of Iphigenia, in which subject he introduced the portraits of the whole family of his employer.

His portraits, especially those in his small size, have a strong resemblance, and such truth as evidently shews that he faithfully copied nature. All his subjects are well composed, neatly penciled, and highly finished, with an agreeable tone of colour; and although his pictures cannot be deservedly ranked with those of Douw, Netscher, or Mieris, yet they have abundance of merit, and are admitted to a place in the most select collections.

VANGOYEN. Vid. GOYEN.



VANDER DOES. Vid. DOES.

VANDER HELST. Vid. HELST.

VAN HUYSUM. Vid. HUYSUM.

VANDER KABLE. Vid. KABLE, or CABEL.

VAN LAER. Vid. BAMBOCCIO.

VAN EYCK. Vid. EYCK.

JACQUES VAN LOO.

*Painted History and Portrait.*

He was the son of John Vanloo, a painter of some distinction, by whom he was instructed in the art of painting, and became an excellent master. He followed his profession at Amsterdam, and in the chief cities of Holland and Flanders, with great credit and success; and particularly excelled in designing naked figures, which he drew correctly, and finished with a neat pencil, and agreeable colouring.

Houbraken mentions a fine picture of this master's composition, which represented Diana in the Bath, and the discovery of Calisto; and another also, of a Woman playing on the Lute, which, in the style and handling, might be taken for the painting of Jan Lys. Both of those pictures were marked as being painted in the same year, 1657.

JOHN BAPTIST VAN LOO.

*Painted Portrait and History.*

DIED 1745, AGED 61.

He was the son of Lewis, and grandson of Jacques Vanloo, two eminent artists, and was born at Aix in 1684. His father, perceiving very promising appearances of an apt genius in his son, from his earliest years, cultivated his talents with all possible diligence and care. He taught him the best principles of his art, communicated to him every useful instructive observation, and caused him to copy the best compositions of the greatest masters; till, by the studious application of a few years, he appeared in the world with very great advantage.

At first he settled at Toulon; but when that fortress was besieged in 1707, he fled to Aix, where he painted a great number of historical pictures for the churches, convents, and hotels of the Nobility, as well as portraits; and, after a continuance of five years in that city, entered into the service of the Prince of Carignan, who enabled him to complete his studies at Rome.

Vanloo made a proper use of so happy an opportunity; and, on his arrival at Rome, devoted his whole time and attention to establish his taste of design, and perfect his hand. He studied the antiques, he copied the most famous paintings, and appropriated not only the entire days to his improvement, but the evenings also were spent in drawing and designing;

designing ; and, that he might not omit any thing conducive to his advantage, he placed himself as a disciple with Benedetto Luti, who was at that time in high esteem. In a short time he so effectually established his credit, that he found sufficient employment while he resided at Rome, by which he added continually to his reputation ; and when he quitted that city was honourably employed by the Duke of Savoy, though he still attached himself to his patron, the Prince of Carignan.

For some years he resided at the French Court, and by his performances gained universal esteem, and a large fortune ; till, by the advice of his friends, he was prevailed on to visit London, being recommended to Sir Robert Walpole. By that minister he was made known to the Prince and Princess of Wales, who honoured him so far as to sit to him for their portraits ; and afterwards he painted several of the Royal Family, and so great a number of the Nobility and Gentry, that he scarce had any disengaged hours for the first four years of his residence in London. At length, finding his health much impaired, he returned to Aix, in 1742, where, in a few months, he was able to resume his pencil ; and with undiminished merit followed his profession, till near the time of his death, which happened three years after in 1745.

Vanloo had an uncommon quickness of invention ; he designed with all imaginable facility, and was so remarkable for the readiness of his execution, that in one day he compleatly finished three portraits, in a good style, and a free manner. He had an excellent tone of colouring, with a light and spirited touch ; and gave his carnations a freshness and warmth not very far inferior to the tints of Rubens.

CARLO VANLOO, Chevalier.

*Painted History.*

DIED 1765, AGED 60.

He was born at Nice, in Provence, in 1705, the son of Lewis Vanloo, and brother to John-Baptist Vanloo, by whom he was instructed in the first principles of painting ; but afterwards he was placed as a disciple with Benedetto Luti, who took pleasure in cultivating those extraordinary talents which he discerned in his pupil ; and the precepts of Luti, aided by the instructions of John-Baptist his brother, laid the foundation of that excellence at which Carlo afterwards arrived.

As soon as he had confirmed his hand in drawing, and gained a good degree of knowledge in regard to colouring, he quitted the school of Luti, and accompanied his brother to France, where he assisted him in repairing the gallery at Fontainebleau, originally painted by Primaticcio, and then returned to Rome to pursue his studies. The love of his profession, and his commendable ambition to become eminent in it, engaged his whole attention ; and therefore he applied himself incessantly to design after the antiques, to copy the most capital paintings of Raphael, Domenichino, Guido, the Caracci, and Carlo Maratti ; and his assiduity was rewarded with all the success he could desire ; for his



reputation at Rome increased with every new performance, and the Pope conferred on him the order of knighthood.

It is remarked by the writer of the life of this painter, that he often varied his style of painting, and finished some of his pictures with a bold, free pencil, and others with softness and delicacy; in some, imitating the touch and colouring of Guido, and in others, the manner of other great masters; so that one would be induced to believe that he saw nature only with the eyes of those illustrious masters who were his models.

The imagination of Carlo was lively, and very fertile; he invented with ease, and composed his subjects with elegance of taste, and singular judgment; nor was he, like many artists, so fond of his own productions as to overlook their imperfections; for, with an accurate, impartial, and severe eye, he examined every work he composed, and altered whatsoever his judgment disapproved, with full as much readiness as he composed. And of this he gave an evident proof, in a picture of the Graces chained by Love, which he totally altered, even after it had been publicly exhibited at the Louvre, in 1763.

His colouring is exceedingly natural; and his power in penciling enabled him to produce a pleasing effect, as well when his touch was strong and vigorous, as when it was tender and delicate. His eminent talents procured him the honour of being appointed principal painter to the King of France, at which Court he was held in the highest esteem. But, wherever he resided, he was admired and caressed; nor was he in his life more generally applauded for his merit, than he was universally regretted at his death.

#### CHARLES VAN MANDER.

*Painted History and Landscape.*

DIED 1606, AGED 58.

He was born at Meulebeke, a small distance from Courtray, in 1548, and was successively the disciple of Lucas de Heere at Ghent, and Peter Vlerick at Courtray; but his principal knowledge in the art of painting was acquired at Rome, where he studied for three years.

His greatest pleasure consisted in designing after the antiques, and the curious remains of Roman magnificence; the temples, baths, ruinous theatres, sepulchral monuments and their decorations, and, in short, every elegant and noble object that invited his attention. He also studied after nature in the environs of Rome, sketching every scene that pleased his imagination, or could afford him materials for future compositions in the landscape style; and having practised to paint with equal freedom in fresco and in oil, he executed several historical works, as well as landscapes, for the Cardinals and Nobility of Rome, with extraordinary approbation.

At his return to his own country he was received with unusual respect, and soon after painted the representation of the Terrestrial Paradise, which procured him great honour; as the figures of Adam and Eve were finely designed, and well coloured; and the landscape

and

and animals were executed with an equal degree of merit. He painted likewise a picture of the Deluge, which was highly applauded for the composition and expression, as it described all the passions of grief, fear, terror, horror, and despair, with a sensible and affecting variety. In general he was esteemed a good painter of landscape: the choice in his trees was judicious, his figures were well designed, his colouring was agreeable, and his composition full of spirit; though, in the advanced part of his life, he appeared to have somewhat of the mannerist.

Van Mander had many accomplishments, and distinguished himself not only as a painter, but as a writer. He composed tragedies and comedies, which were acted with applause; and, what is very uncommon, he painted also the decorations of the theatre. At Haerlem he introduced an academy, to diffuse among his countrymen a taste for the Italian masters; and the world is indebted eminently to Van Mander for searching out, and transmitting to posterity, the characters and merits of so many memorable artists as are comprised in his *Lives of the Painters*.

JACQUES VAN OOST, the Old. Vid. OOST.

————— OOST, the Young. Vid. OOST.

ADAM VAN OORT. Vid. OORT.

VAN OPSTAL. Vid. OPSTAL.

VAN ORLAY. Vid. ORLAY.

PAUL VAN VANSOMEREN, or VANSOMER.

*Painted Portrait.*

DIED 1621, AGED 45.

He was born at Antwerp, in 1576, and excelled in painting portraits, having been perfected in that branch by Bernard Vansomerén his elder brother, who had spent several years in Italy, and was accounted extremely eminent for painting conversations and portraits. For some years he followed his profession with great success at Amsterdam; but afterwards went to England, where he found encouragement equal to his merit, as his portraits were deservedly admired for elegance and ease in the attitudes, and also for a remarkable resemblance.

At St. James's there is a half-length of the Earl of Pembroke, at that time Lord Chamberlain, which is admirably executed, the figure being finely relieved by a skilful management of the chiaro-scuro. There is also a whole-length of the first Earl of Devonshire at Chatsworth, reputedly by this master, which is accounted not inferior to Vandyck; and several others are to be seen at Hampton Court, and in the collections of the English nobility and gentry.

JORIS VANSON, the Old. Vid. SON.

———— VANSON, the Young. Vid. SON.

ADRIAN



## ADRIAN VANDERBURGH.

*Painted Portraits and Conversations.*

DIED 1733, AGED 40.

He was born at Dort, in 1693, and was a disciple of Arnold Houbraken. He painted portraits and conversations; in the former he proved very successful, by not only giving a strong likeness, but by his improving nature to such a degree as to make his pictures agreeably resemble their models; and in the latter he painted in the style of Mieris and Metzu.

His manner was very pleasing; for the colouring of his portraits appeared natural and true; nor were any of the tints broken or tortured. His touch had the appearance of ease and freedom; and yet, while his pictures seem to have been expeditiously finished, and with a kind of negligence, they were accurately and neatly performed. His talents were confessedly good, but he impaired them by indulging too great a fondness for dissolute company, extravagance, and excess; neglecting his family, his disciples, and his reputation; till by his intemperance he shortened his days, and left but few of his paintings to perpetuate his memory.

Two of this master's compositions are mentioned by a Dutch writer: one is the representation of a Fishmonger's shop, in which a man appears toying with a young woman; the other is a woman overcome with liquor, which is exceedingly well finished, but rather too indelicate. Those pictures are at present in the possession of Mr. Bischoff, at Rotterdam.

VANDERMEERE. Vid. MEERE.

VANDERMEULEN. Vid. MEULEN.

VANDERNEER. Vid. NEER.

## ADRIAN VANDERVELDE.

*Painted Landscapes, Animals, and History.*

DIED 1672, AGED 33.

He was born at Amsterdam, in 1639, and from his infancy shewed a strong genius to painting, which induced his father to place him as a disciple with John Wynants, with whom he continued for several years; and was so carefully instructed by that master, that before he quitted Wynants, he perfectly understood the best and finest principles of the art. It was his constant custom to study every object after nature; the scenes and situations of his landscapes, the trees, clouds, and every species of animals, were curiously observed by him, and sketched in the fields, to which he every day resorted; nor did he discontinue that practice as long as he lived.

As he had applied himself in a particular manner to the designing of figures, he not only had the advantage of embellishing his own landscapes, but also the landscapes of many other

other artists, whose works were in the highest estimation. He inserted the figures in the landscapes of Ruysdael, Hobbima, Moucheron, Vander Heyden, and even in the pictures of his master Wynants, who, till he experienced the ability of his disciple, had generally engaged Wouwermans for that purpose, but afterwards entrusted that part to Adrian.

In the choice of his subjects, and the agreeableness of his scenes, as well as in the excellence of his colouring, he scarce had a superior; and as nature was always his model, his compositions are remarkable for their truth. His touch is free and steady; his trees are natural and well formed, and the leafing sharply and accurately marked. His skies have a peculiar brilliancy; and as he was exactly watchful to observe the effects of light on every particular object, he has most happily expressed its effects, through the branches of his trees, on the surface of his waters, on his cattle, and in short on every part of his scenery.

But although the general subjects of Adrian were landscapes, with sheep, goats, horses, or horned cattle, yet he was not less expert at composing subjects of history, nor were his works in that style in any degree less estimable. In the Romish church at Amsterdam there is an excellent picture painted by Adrian Vandervelde, representing the Descent from the Cross, with figures half as large as life, which is greatly admired; and he also painted several other historical pictures, taken from the sufferings of Christ, with equal success and reputation.

Through all the paintings of this master there appears a tenderness and uncommon warmth; his figures are well designed, and his cattle remarkably correct, with abundance of life and spirit in their actions and attitudes. And when we consider how highly his own pictures are finished, and also how many figures he inserted for others, it will be evident that he must have been indefatigable in his labours, as well as exceedingly expeditious in his manner of working, since he died when he was only thirty-three years of age.

Few of his works are now to be met with, as he did not live long enough to leave any considerable number, and those that are to be purchased are extremely dear; as they are particularly coveted through the Low Countries, where he is accounted one of their most eminent painters.

#### ESAIAS VANDERVELDE.

##### *Painted Battles and Landscape.*

He was born about 1590, and esteemed a very excellent painter of such kind of subjects as suited his genius, and those were principally battles, skirmishes, robberies, plundering of villages, or the marchings of soldiers, in a small size, which he designed with a great deal of spirit, and finished them with a light, free pencil, and a good tone of colouring; if it was not sometimes a little too green.

His expertness in small figures procured him employment almost perpetually from other artists, who were solicitous to have their landscapes or perspective views adorned by his



his pencil; and it was remarked of this painter, that he usually dress his figures in the Spanish mode. During his life his works were highly esteemed, and brought great prices; but at this time they seem to be considerably sunk in their value.

WILLIAM VANDERVELDE, called the Old.

*Painted Sea-pieces and Sea-fights.*

DIED 1693, AGED 83.

He was born at Leyden, in 1610, and in his youth was bred up to a seafaring occupation; but afterwards he applied himself to the art of painting, and distinguished himself eminently as a painter of ships and sea-pieces. As he had been early acquainted with marine affairs, and for a long time conversant with marine objects, he became a most correct and admirable designer, and made an incredible number of drawings on paper, heightened with Indian ink, which he sketched after nature, with as much elegance as exactness. He gave an easy, natural position to the sails of his vessels, and likewise to the rigging; his proportions of every part were beautifully true, and he finished his pictures with the utmost neatness.

As the English were remarkable for constructing their vessels in a much more graceful form than any other European power, and were equally remarkable for their generous encouragement of artists, Vandervelde determined to settle himself and his family in London; and on his arrival his expectations were not disappointed. For, soon after, he had the honour of being taken into the service of King Charles II. with an appointment of a considerable salary, and was continued in the same situation under his successor James II.

This master seems to have been, even to a degree of enthusiasm, fond of his art; for, in order justly to observe the movements and various positions of ships engaging in a sea-fight, that he might design them from nature, and unite truth with grandeur and elegance in his compositions, he did not hesitate to attend those engagements in a small light vessel, and sail as near to his enemies as his friends, attentive only to his drawing, and without the least apparent anxiety for the danger to which he was every moment exposed. Of that bold and dauntless disposition he gave two very convincing proofs before his arrival in England, the one, was in that severe battle between the Duke of York and Admiral Opdam, in which the Dutch Admiral and five hundred men were blown up; the other was in that memorable engagement which continued three days between Admiral Monck and Admiral De Ruyter. During the continuance of those different engagements Vandervelde plied between the fleets, so as to represent minutely every movement of the ships, and the most material circumstances of the action, with incredible exactness and truth.

It is observed that, in the latter part of his life, he commonly painted in black and white, on a ground so prepared on canvas as to make it have the appearance of paper.

WILLIAM

## WILLIAM VANDERVELDE, called the Young.

*Painted Sea-pieces, Storms, Calms, and Sea-fights.*

DIED 1707, AGED 74.

He was born at Amsterdam, in 1633, the son of William Vandervelde, by whom he was carefully instructed in the art; but afterwards he was placed under the direction of Simon de Vlieger, a very excellent painter of ships, sea-shores, and sea-ports, who however was far surpassed by his disciple.

As soon as young Vandervelde found himself sufficiently prepared to appear with advantage in his profession, he went to visit his father in London; and some of his paintings being exhibited at the English Court, were beheld with such applause and admiration, that he was immediately employed by the King, and also by the principal Nobility. His subjects were the same as those of his father, and he observed the same method of sketching every object after nature; but his pictures were designed and finished in so exquisite a manner, that they are not only superior to the works of his father, but to all other artists in that style; no age, since the revival of the art, having produced his equal.

The paintings of this master have in every respect such a degree of perfection as is not to be discerned in the productions of any other artist. And whether we consider the beauty of his design, the correctness of his drawing, the graceful forms and positions of his vessels, the elegance of his disposition, the lightness of his clouds; the clearness and variety of his serene skies, as well as the gloomy horror of those that are stormy; the liveliness and transparency of his colouring; the look of genuine nature that appears in agitated and still waters; and the lovely gradation of his distances, as well as their perspective truth; we know not what principally to admire: they are all executed with equal nature, judgment, and genius; they all are worthy of our highest commendation, they are truly inimitable.

Houbraken and other writers observe, that the pictures of the young Vandervelde are so esteemed in England, that those which were scattered through the Low Countries were eagerly sought after, and purchased at vast prices; so that in Holland they rarely have the pleasure of seeing any of them. Undoubtedly the most capital of his works are in England in the Royal collections, and in the cabinets of the Nobility and Gentry of that kingdom; and some few are also in Ireland. Among the number, one fine picture of a Calm is in the possession of Thomas Cobbe, Esq. and another, of a large size, representing a ship of war grappled by a fire-ship, and set on fire by the explosion, is in the possession of the Lord Viscount Kingsland.

## ADRIAN VANDERVENNE.

*Painted Drolls, Beggars, and Figures dancing.*

He was born at Delft, in 1589, and was successively the disciple of Simon de Valck and Jerom Van Dieft of Leyden, who followed the profession of painting in that city



with great credit; and under the direction of the latter he continued for several years, till he was qualified to commence artist.

His subjects are generally of the lowest kind, copied from nature, without choice or variation, either as to the dress, features, or forms of his figures; and his subjects are as generally disagreeable. His pictures shew freedom of hand, and a masterly pencil; but his ideas are gross, and his colouring is unpleasant, by the tints of yellow and brown being too predominant. His chief merit was seen in those compositions which he painted only in black and white; and as he had a light spirited touch, his expression is well adapted to his characters. He appears fond of describing mirthful scenes of dancing, drinking, or sporting; and, it cannot but be allowed, that notwithstanding the ungraceful forms of his figures, some of his pictures have a lively and pleasant effect.

The King of Denmark and the Prince of Orange held the works of this master in great esteem; and for the latter he painted several hunting-pieces, which are still in the collections of the descendants of that Prince.

ADRIAN VANDERWERF. Vid. WERF.

ROGER VANDERWEYDE. Vid. WEYDE.

FRANCESCO VANNI, Cavalière, called VANNIUS of SIENA.

*Painted History.*

\*DIED 1610, AGED 47.

He was born at Siena, in 1563, the son of a painter who was in no great reputation, and received his earliest instruction in the school of Archangelo Salimbeni; but when he was twelve years old, he travelled to Bologna, and there studied for two years under the direction of Passerotti. Yet finding in himself an impatient desire to see the celebrated antiques, and the works of Raphael, he went to Rome, and placed himself with Giovanni da Vecchia. By the precepts of that master, his proficiency was extraordinary; so that his performances not only extorted applause from the ablest judges, but also excited the jealousy and envy of Gioseppino, who was instructed in the same school.

Having therefore taken every prudent method to establish his taste, and also to perfect his hand, he returned to his native city, where he studiously contemplated the paintings of Baroccio, and so highly admired them, that he preferred the style and manner of that master to all others. He made him constantly his model; imitated him in the graceful turn of his figures, as well as in the delicacy of his pencil, with all imaginable success; and was generally esteemed to be no way inferior to him. However Vanni, in his travelling through Lombardy, added to his taste considerably, by studying the compositions of Correggio, as universally allowed to be one of the best painters of his time.

His

\* According to Baglione, whose authority seems to deserve the preference, Vanni was born in 1563, and died 1610, aged 47. But De Piles fixes the death of Vanni in 1615, aged 47; the Chronological Tables assert that he was born in 1568, and died in 1615, aged 47; and the authors of the *Abrégé de la Vie des Peintres* say he died in 1609, aged 46.

His peculiar turn of mind made him fond of designing religious subjects; and for that reason he was principally engaged in grand works for the churches and convents at Siena and at Rome. To the latter of those cities he was invited by Pope Clement VIII. and, by order of that Pontiff, he painted in the church of St. Peter an incomparable design, representing Simon the Sorcerer reproached by St. Peter; for which performance he received the honour of knighthood.

This master had an excellent genius; his invention was fruitful and ready, his style of composition truly fine, and his design correct. His manner of colouring was bold, lively, and beautiful; his penciling tender and delicate; and the airs of his heads were remarkably graceful. The most capital works of Vanni are at Siena, Rome, Pisa, and Pistoia; among which are mentioned a Crucifixion, a Flight into Egypt, the Wise Men offering to Christ, and the Marriage of St. Catherine, all of them esteemed admirable.

#### OTTAVIO VANNI.

*Painted History.*

DIED 1643, AGED 60.

He was born at Florence, in 1583, and at first was the disciple of one Mecatti, a painter of very mean abilities, with whom he continued for four years with little advantage; but having travelled to Rome, he became the disciple of Aftasio Fontebuoni; and beside the instruction which he received from that master, he took pains to study the designs of Raphael, Buonaroti, and other eminent artists; by which he acquired a considerable degree of taste and knowledge. However, notwithstanding his former improvement, as soon as he returned to Florence he entered himself in the school of Passignano, and lived with him for many years; not only being employed in painting his own original designs, but also painting in conjunction with that master.

Ottavio had great application, but not equal judgment; and frequently aiming at too great a degree of delicacy, and likewise at too nice and exact an expression, he touched his pictures too often over, and gave them an unpleasing hardness and heaviness.

#### VANUCCHI. Vid. SARTO.

#### LUCAS VANUDEN.

*Painted Landscape.*

DIED 1660, AGED 65.

He was born at Antwerp, in 1595, and learned the art of painting from his father; but he derived his chief excellence from a diligent observation of nature. Every hour that was not employed at his easel was spent abroad in the fields, where he noticed, with curious exactness, the variety of appearances perpetually occurring from the dawn to the evening over the face of nature. He watched the different effects of light on different objects,



nor suffered any incident that might heighten his ideas to escape his observation; not even those instantaneous beauties perceptible in the forms and colours of vapours and clouds, which are lost almost in the moment they are beheld with admiration. Those he sketched on the spot, and had such a genius as enabled him to apply his observations happily in his works; but he was frequently so intent on his studies, that he scarce allowed himself time to work for his maintenance.

He had a tender, soft, delicate manner of painting in small, and had sufficient power of his pencil to adapt his touch to those of his largest size; though it is allowed that the exquisite pencil of Vanuden is principally seen in his smallest performances. His trees are so happily managed, as to appear almost in motion; his skies are clear, and beautifully adapted to his scenes; and by his distances he shewed an immense extent of country, as often as his design would admit of it. His composition is always pleasing; his most minute figures are correctly designed; and his tints are the colouring of nature.

He is considered as one of the most delicate painters of landscape that appeared in the Low Countries; and it is the highest commendation that can possibly be given him, to say that Rubens not only approved, but admired his style of painting, and often employed him to paint the back-grounds of his pictures, which Vanuden adapted with so much judgment, that the whole seemed to be only the work of one master.

In the chapels belonging to the cathedral church at Ghent there are several noble paintings of this master, which are esteemed his most capital landscapes; and in the possession of a private person in that city, there is an excellent picture, in which the figures are inserted by David Teniers.

He had a brother,

#### JACQUES VANUDEN,

who was his disciple, and painted entirely in his manner; but he was very far inferior to Lucas, though some of the paintings of Jacques are often passed on the unskilful for the genuine works of his brother.

#### LOUIS DE VARGAS.

*Painted History and Portrait.*

DIED 1590, AGED 62.

He was a Spanish painter, born at Seville, in 1528, who being endowed with a very happy genius, and being also ambitious to obtain all possible improvement in the art of painting, travelled to Italy, and spent seven years at Rome, particularly studying the works of Pierino del Vaga. When he imagined himself sufficiently qualified to commence artist, having by great application acquired somewhat of the elegance of taste and composition of the Italian masters, he returned to his own country, and began to follow his profession at Seville. But it soon appeared that he had not imbibed the true taste of the grand style, nor was he thoroughly skilled in the best principles of the art; for his paintings could

could not stand in competition with those of some other artists who were at that time resident at Seville.

It must undoubtedly have been an inexpressible mortification to Vargas, to find himself publicly accounted inferior to those whom he expected to surpass; but he made a prudent use of that discouragement, and returned again to Italy, where he spent seven years more with intense application, more accurately examining the peculiar excellencies of his models; and endeavouring to imitate them with greater exactness. At length he was amply rewarded for his industry, by an improvement in his taste, composition, and freedom of hand, as rendered him equal to the best of his own time, and superior to most of his cotemporaries.

He painted with equal success in fresco and in oil, and on his return to Spain was immediately employed, and, preferably to all others, engaged in several grand works for the cathedral, the archiepiscopal palace, and the convents; and he had the good fortune to establish his reputation by two capital compositions, one of which represented Christ bearing the Cross, and the other Adam and Eve; but the latter is accounted his masterpiece, and very justly merited the applause it received.

He also painted a great number of portraits, though he did not appear so excellent in that style as in historical subjects. Nevertheless he is highly celebrated for the portrait of Donna Juana Cortez, Duchess of Alcala, which was esteemed not much inferior to the pencil of Raphael. In the collection of the Duke of Orleans, is to be seen one picture by this master; the subject is St. John in a fitting posture, with a cross in his hand, dressed in the garment of camel's hair, and the figure is larger than life.

#### DARIO VARIOTARI, called PADUANINO.

##### *Painted History.*

DIED 1596, AGED 57.

He was born at Verona, in 1539, and was the disciple of Paolo Veronese. He painted in the manner of the Venetian school with extraordinary success, and was allowed to have a lively and elevated genius; of which he afforded many incontestable proofs in those noble designs which he executed in his native city, and in several churches and convents in Italy.

He was as much distinguished for his piety, as for his singular merit in painting; and for both he was universally esteemed.

#### ALESSANDRO VAROTARI, called PADUANINO.

##### *Painted History.*

DIED 1650, AGED 60.

He was born at Verona, in 1590, the son of Dario Varotari. The first rudiments of the art were explained to him by his father; but he completed his studies under another master,



master, being so unhappy as to be deprived of his instructor while he was very young. He imitated the style of Veronese, as his father had done before; but his colouring was not comparable with that of Dario, though several of his pictures are to be seen in the churches and choicest collections of Italy.

In the church of St. Maria Maggiore, at Venice, is an excellent picture of this master's hand; it represents some legendary miracle of the Virgin, and is well composed; the figures are well grouped, and it is ingeniously designed, though incorrect. The heads are in a fine taste, the tone of colour is in general very agreeable, and the broad masses of light and shadow have a noble effect. And in the Pembroke collection, at Wilton, is a picture painted by Alessandro Varotari, of which the subject is Herodias dancing before Herod.

### GIORGIO VASARI.

*Painted History and Portrait.*

DIED 1578, AGED 64.

He was born at Arezzo, in the territory of Tuscany, in 1514, and received his earliest instruction from a painter on glass, called William of Marseilles; but by Cardinal Passerini he was afterwards taken to Florence, where he designed after the works of Michael Angelo Buonaroti, Andrea del Sarto, and other great masters, for three years.

Some time after Cardinal Hippolito de Medici brought him to Rome; and as the mind of Vasari was filled with an extreme fondness for the nobler arts, he dedicated his whole thoughts to the advancement of his knowledge; he studied every thing worthy of his admiration, either in the antiques or the moderns, in sculpture, painting, or architecture. It happened to prove of singular benefit to Vasari, that Francesco Salviati accompanied him to Rome in the train of the Cardinal his patron; for those artists associated together in all their studies, and when they spent whole days in designing after Raphael, Buonaroti, and Balthasar of Siena, they, out of a cordial love to the art, devoted their evenings to copy each other's designs, and endeavoured by every method to promote their mutual improvement.

By such a course of industry and attention Vasari qualified himself for those various undertakings in which he was afterwards engaged, and which he always executed with honour to himself and to the satisfaction of his employers. In design and invention he shewed himself to be a man of learning and genius; but by neglecting to make himself properly acquainted with the true principles of colouring, his works were never in any high degree of reputation. He is best known as the writer of the Lives of the Painters, from Cimabue to his own time, for which work the whole polite world is most deservedly indebted to him.

He executed a great number of his compositions in fresco and in oil, for the churches, convents, and also for the Duke's palace at Florence, most of them being of a large size; and for the churches at Rome, Bologna, Pisa, Venice, and Naples; of which the figures were from six to eight cubits high. The works of Vasari are particularly recited and described by Sandrart.

ANTONIO

## ANTONIO MARIA VASSALLO.

*Painted History, Portrait, and Animals.*

He was born at Genoa, and placed as a disciple with Vincenzo Malo; by whose excellent precepts he acquired a good manner of design, and a charming tone of colouring. He was an universal painter, and equally successful in every branch of his art; in history, portrait, landscape, animals, birds, fruit, and flowers; all which subjects he represented with extraordinary sweetness in his colour and handling, and with abundance of truth.

His pictures were in such esteem, that he was employed without intermission by foreigners as well as his own countrymen; but by too close an application to his profession, and being also of a melancholy turn of mind, he died in the bloom of life, exceedingly lamented.

## ANTONIO VASSILACCHI, called ALIENSE.

*Painted History.*

DIED 1629, AGED 73.

He was born in the Venetian territory, in 1556, and was the disciple of Paolo Veronese. As he had the double advantage of a very good genius, and an admirable instructor, his progress was remarkable; and in a few years he acquired as extensive a knowledge of the art as he could possibly derive from his master, and imitated the style of Veronese with general applause. However, having afterwards some just cause for repentment against Paolo, he quitted his manner entirely, and assumed that of Tintoretto in its stead.

Philip II. King of Spain, and Sigismund, King of Poland, solicited him earnestly to enter into their service; but he declined the honours and emoluments proposed to him by those Monarchs, and continued at Venice, where the Doge and the principal Nobility respected and employed him as long as he lived.

The general character given to this artist is, that he had a wonderful readiness in designing, that his colouring is excellent, and that he was remarkable for the freedom and spirit of his pencil. In the Sala dello Scrofinio, at Venice, there is a capital painting of Vassilacchi; the subject of it is the Taking of Tyre, and it has a noble effect, being finely coloured, and very judiciously disposed. Also in the church of St. John the Evangelist, in the same city, is preserved a picture of St. James, which is admirably designed and executed; approaching very near to the works of Paolo Veronese, in the air and turn of the figures, as well as in the colouring.

## PAOLO UCCELLO, or MAZZOCHI.

*Painted Birds, Animals, Landscape, Perspective, and Portrait.*

DIED 1432, AGED 83.

He was born at Florence, in 1349, and was the disciple of Antonio Veneziano. Though he painted a variety of subjects, yet he shewed a peculiar delight in painting birds,



birds, and for that reason introduced them whenever it was possible, in all his compositions; from which circumstance he was called Paolo \*Uccello, and by that appellation is generally known.

He studied perspective with infinite labour, till he found out a method of reducing it to practice; and for that purpose spent a great deal of time in making himself thoroughly acquainted with the Elements of Euclid, in which he was assisted by Giovanni Manetti, an eminent mathematician. He is mentioned as one of the first of the old artists who painted perspective.

As his principal power consisted in designing every species of animals, he always fixed on such subjects as might afford him an opportunity to introduce the greatest number, and the greatest variety; such as the Creation; the family of Noah entering the Ark, or quitting it; and the general Deluge: and those subjects he designed with much truth and expression; so as to render his works very estimable in that early age of painting.

He also described frequently the battles of fierce and venomous animals, such as the engagements of lions with serpents; in which subjects he expressed the vehement rage and fury of those creatures, with abundance of nature and spirit; and in the landscape part he usually represented peasants, or shepherdesses, watching their cattle, and, with the appearance of fright or terror, beholding, or flying from the engagement.

He painted in distemper and fresco, but consumed so much of his time in the study of perspective, that the profits of his works could scarce preserve him from poverty: yet he justly may be allowed to have had considerable merit, if we consider that the art of painting was but in its infancy at the time in which he flourished.

#### GIOVANNI DA UDINO.

*Painted History, Birds, Animals, and Grotesques.*

DIED 1564, AGED 70.

The real name of this painter, who was born at Udino, in 1494, was Giovanni Nanni; but he was called Giovanni da Udino, from the place of his nativity. His father, who was much devoted to hunting, having observed that his son, who at leisure hours accompanied him, took a delight in drawing the pictures of those animals which he pursued in the chase, concluded that his genius inclined him to painting; and therefore he took him to Venice, and placed him in the school of Giorgione, to learn design and colouring. But Giovanni, inspired with the accounts of the wonderful performances of Raphael, and Michael Angelo Buonaroti, procured letters of recommendation from Domenico Grimani, a friend of his father, to Balthasar Castiglioni, Secretary to the Duke of Mantua, who introduced him to Raphael, and he was admitted as a disciple of that illustrious artist.

Under so great a master, he learned the true principles of the art; though, having been originally instructed by Giorgione, he was enabled more readily to obtain the approbation of Raphael; and in a short time shewed himself uncommonly excellent in design and colouring.

\* Uccello signifies a bird.

colouring. He imitated, with gracefulness and ease, those objects with which his fancy was most delighted, such as animals of all kinds, birds, quadrupeds and fishes, vases, musical instruments, landscapes, and buildings; and painted each of them with the utmost precision, truth, and delicacy.

By many proofs of superior talents, he recommended himself so effectually to Raphael, that he appointed him to paint the organ and musical instruments in the celebrated picture of St. Cecilia. Those parts Giovanni executed to the extreme satisfaction of his master; and particularly, as he with great skill adapted his pencil so happily to the other parts which were painted by Raphael, that the whole seemed to be only the work of one hand.

About that time the ruins of the palace of Titus were cleared away: several curious and almost inestimable antique statues were rescued from the rubbish; and many of the ancient grotesque paintings, as well as ornaments in stucco, were brought to light, which appeared with astonishing freshness and beauty. Those not only excited the admiration of Giovanni, but engrossed his whole attention for a considerable time. The style and taste of the paintings he knew how to imitate; but the composition of the stucco was not to be found out, except with great labour and judgment. He therefore applied himself industriously to that discovery; and after a variety of experiments on different kinds of materials, found that the true antique Roman stucco was a preparation of the whitest marble reduced to a fine powder, sifted carefully, and mixed with a proper quantity of the whitest lime; which in every respect answered all the purposes of the ancient stucco, being as durable, as bright, and as beautiful, and in all probability exactly the same.

Raphael, being at last fully convinced that his disciple had discovered and restored the art of compounding stucco, which had been lost for many hundred years, employed him in one of the galleries of the Pope's palace, where he finished the most beautiful ornaments in stucco, and enriched the work with grotesque paintings, in the manner of the antiques. The best judges at Rome were astonished at the perfection of his works, which were universally allowed to surpass the performances of the ancients, in the beauty of design, in elegance of taste, in variety of invention, and in the agreeable wildness of imagination; and to be preferable to any of those decorations or paintings, which were at that time discovered, either at the Colosseum, the baths of Diocletian, or any other places in Rome. For, in all his grotesque designs, the ornaments were suited, with peculiar judgment, to the animals represented: where he introduced birds, which he painted in an exquisite manner, the ornaments were fruits of every kind, disposed with inexpressible grace; and in all his other decorations, he was not only attentive to beauty, but to elegant propriety. But although he seemed superior to all his cotemporaries, in designing birds, fruits, flowers, and also all sorts of marine and terrestrial animals, yet, in historical compositions, he was not equal to any of the disciples of Raphael.

One very famous work he finished for Pope Clement VII. in conjunction with Pierino de Vaga, in the Vatican, which is sufficient to convince posterity that he possessed most extensive powers in his profession. The work represents the Seven Planets; the figures designed by Pierino; but all the ornaments of the compartments in stucco, all the decorations,



the symbols of those fabulous deities, the basso-relievos, and the grotesque paintings, are executed by Giovanni, and are admirably performed.

His numerous works at Florence, for the Menicean family; at Rome, for the Pope, under the direction of Raphael; and in several parts of Italy, as well as at Udino; raised his reputation to the highest pitch: but on the death of his beloved master, and of the Pope his patron, he retired to his native city, determined to lay aside his pencil for ever. Yet, afterwards going on a pilgrimage to Rome, on account of the Jubilee, though obscured in the habit of a poor pilgrim, he was known by Vafari, and with the utmost difficulty prevailed on to work for the new Pope, Pius IV.

He died at Rome, where for so many years he had been the object of general admiration; and, in concurrence with his latest request, was buried in the Rotonda, near his master Raphael; and having been inseparable in their lives, they were at their deaths as closely as possible united.

#### JAKOB VANDER ULFT.

##### *Painted Italian Sea-Ports, Markets, and Perspective Views.*

He was born at Gorcum, about the year 1627; but the master by whom he was instructed is not mentioned. He painted excellently on glass, as well as in oil; and although he certainly never had been in Italy, yet, by his subjects, one would imagine he had spent a great part of his life at Rome; for he most frequently painted views of Rome and other cities of Italy, markets, processions, and sea-ports, which he represented with great appearance of truth and nature.

The designs of other masters were his only models; he made sketches from them of the noblest remains of antiquity; the columns, arches, trophies, and elegant buildings, with which objects he enriched his own designs; and it is a matter of doubt whether he could have represented them better, if he had designed them after nature on the spot. He understood the principles of perspective thoroughly, and by that means gave to his own compositions an appearance of grandeur and truth. However, it cannot but be allowed, that whenever he had not the Italian designers for his guides, the Flemish taste prevailed in his pictures, as may be evident from observing his views of the cities in his own country, and his view of London bridge. And, although they are as well painted, and with as good figures, vessels, and boats, as are to be seen in any of his other works, yet have they nothing equal to the elegance or grandeur of those views of the sea-ports of Italy, which he had sketched from the designs of other artists, whose ideas were more elevated.

As the knowledge of Vander Ulft in architecture and perspective was very considerable, it enabled him to embellish such scenes as were naturally unpleasant and cold, with additional incidents that rendered them agreeable. He was remarkable for introducing a great number of figures in all his pictures, which he disposed judiciously, designed well, and dressed them according to the modes and customs of different nations.

In the town-hall at Amsterdam there is a picture of this master's painting, in which he has represented a vast crowd of people in several groupes; which single performance is

sufficient to do honour to his memory. He also painted a very exact view of London bridge, with the adjacent buildings; the river being crowded with boats, and those filled with figures. The whole was well coloured, and neatly finished, with great transparence, and very exact perspective.

TIMOTEO DA URBINO. Vid. TIMOTEO.

TERENZIO DA URBINO.

*Painted History.*

DIED 1620.

This artist was a correct designer, and a good painter; but he is not so memorable for any particular works of his own invention and composition, as for a singular dexterity and art, which he practised for many years with the greatest success. That art consisted in his making pictures, which he himself had painted, appear to be very ancient originals of some of the most celebrated masters of Italy; by which he frequently deceived even good judges.

He used to procure a very old panel of oak, and having painted on it a subject suitable to his purpose, which he usually copied from others, accurately imitating the touch and the colouring of his model, he diffused a look of such antiquity over the whole, by smoke, varnish, and some unknown artificial management, that he imposed on most of the connoisseurs of his time. But that deception of others ended in his own undoing; for having imposed upon his patron and best friend, Cardinal Montalto, by such a contrivance, and sold to him a spurious picture at an immense price, the fraud happened accidentally to be detected, and he was deservedly covered with disgrace; being also for ever deprived of the protection and favour of his benefactor, and rendered an object of universal contempt.

ADRIAN VAN UTRECHT.

*Painted Birds, Fruit, Flowers, and Dead Game.*

DIED 1651, AGED 52.

He was born at Antwerp, in 1599, and learned the art of painting in that city. For some time he painted peacocks, and other fowl, only for his amusement; but as soon as they were seen, they were so exceedingly admired, that he was encouraged and solicited to pursue that kind of painting as his profession.

His general subjects were fruit, birds, flowers, dead game, and objects of still life, in which he always imitated and copied nature; and he was not only correct in his drawing, but his colouring shewed all the truth, freshness, and force of nature itself. Next to Snyder, he was esteemed to be the best painter in that style, in the Low Countries; and although he was extremely industrious, yet he found it impossible to finish one half of the pictures which were earnestly requested of him.



This master had a most delicate and tender manner of penciling; and gave an unusual transparence to his colours. The King of Spain, who employed him for a considerable time, engrossed the greatest part of the works of Adrian, which hath occasioned their present scarcity, few of them being now offered to sale; and, when they are to be sold, they produce very large prices. Sometimes, indeed, he painted his favourite objects in the compositions of other masters; and those pictures in which Van Utrecht had inserted any thing, were always accounted abundantly more estimable.

PIETRO DA VECCHIA.

*Painted History.*

DIED 1678, AGED 73.

He was born at Vicenza, in 1605, and was the disciple of Alessandro Varotari; but he quitted the manner of that master, and adhered to the style of Giorgione, which he preferred to all others. The figures in his compositions are of a large size, and he always painted with a strong body of colour; so that his carnations have a remarkable force; and by his skill in the chiaro-scuro, every figure, and every limb, apparently projects from the canvas.

No artist could possibly imitate the work of another with more precision, than he did the paintings of Giorgione. The same ideas, the same style of invention and composition, the same strength of colour and manner of penciling, are observable in both. So nicely and exactly similar to the pictures of Giorgione, are those of Vecchia, that even the most expert connoisseurs have been frequently puzzled, to determine between the performances of those masters; particularly as the pencil of Vecchia gave such a look of originality to his imitations, that nothing like a copy appears in any part of them.

Sandrart, who was a great painter, and a good judge, freely confesses, that when the Count Palatine of the Rhine, Charles Gustavus, shewed him the picture of a soldier, boldly painted, and finely relieved, and asked him by what master it might have been painted, Sandrart, having surveyed it with all possible attention, and examined it critically, was just going to pronounce his opinion that it was the work of Giorgione, when he took notice of the canvas appearing more new than it could have done if the picture had really been painted by that master; and had just time enough to rescue himself from giving a wrong judgment of the author.

The genius of this painter was, however, somewhat bold; and in the draperies of his figures he was apt too much to indulge his own fancy. He was fond of inventing dresses which had a mixture of the ancient and modern; and frequently the draperies were of silk, satin, and the richest materials. At Venice, where he spent the greatest part of his life, the Doge and Senate employed him to paint in oil those historical designs which were worked in Mosaic, in the church of St. Mark; and in that church are to be seen two very capital paintings of Vecchia; the one is a Crucifixion, and the other Christ driving the Money-Changers out of the Temple; both of them highly admired, and accounted very excellent performances.

TITIANO VECELLI, Cavalière, called TITIAN.

*Painted History, Portrait, and Landscape.*

DIED 1576, AGED 96.

This illustrious painter was born at the castle of Cadore, in Friuli, a province subject to the Venetians, in \* 1480 (according to Vafari and Sandrart); but at ten years of age he was conducted to Venice, and left under the care of an uncle, who was a person of some distinction in that city. That guardian soon observed the predominant inclination of his nephew to painting, and therefore placed him as a disciple with Giovanni Bellini, who at that time was in the highest esteem.

By the instructions of that master, and the strength of his own genius, the proficiency of Titian was amazing; and as he continued in that school for some years, he imitated the style and manner of his master so exactly, that his productions seemed astonishing to all who beheld them. But, as Bellini had never studied the antique, and painted in a dry, stiff, and laboured style, Titian unavoidably adopted it; though even in that style he distinguished himself extremely, in several portraits, landscapes, and historical designs. However, he made nature his principal study, and imitated it faithfully and happily, not only in the tints of his carnations, when he painted figures, but even in the local colours of every inanimate object which he introduced in his compositions; and as he spent near ten years in that study, he by that means was enabled to give an uncommon character of truth to whatever he painted.

But as soon as Titian had seen the works of Giorgione, whose manner appeared to him abundantly more elegant, and less constrained than that of Bellini, he determined to quit the style to which he had so long been accustomed, and to pursue the other that recommended itself to him, by having more force, more relief, more nature, and more truth. Some authors affirm, that he placed himself as a disciple with Giorgione; yet others only say, that he cultivated an intimacy with him; but it is undoubtedly certain, that he studied with that great master; that he learned his method of blending and uniting the colours; and practised his manner so effectually, that several of the paintings of Titian were taken for the performances of Giorgione; and then his success inspired that artist with an invincible jealousy to Titian, which broke off their connexion for ever after.

The reputation of Titian rose continually; every new work contributed to extend his fame through all Europe; and he was considered as the principal ornament of the age in which he flourished. And yet Sandrart observes, that amidst all his applause, and constant employment at Venice, his income and fortune were inconsiderable; and he was more remarkable for the extensiveness of his talents, than for the affluence of his circumstances. But when his merit was made known to the Emperor Charles V. that Monarch knew how

\* De Piles, the Chronological Tables, and the authors of the *Abrégé de la Vie des Peintres*, fix the birth of Titian in 1477, and make him 99 at his death: but as Giorgione was confessedly older than Titian, and was born in 1478, I have preferred the joint authorities of Vafari and Sandrart, who affirm that Titian was born in 1480.



how to set a just value on his superior abilities ; he enriched him by repeated bounties, allowed him a considerable pension, conferred on him the honour of Knighthood, and, what was still more, honoured him with his friendship. He painted the portrait of that benefactor several times ; and it is recorded by Sandrart, that one day, while the Emperor was sitting for his picture, a pencil happening to drop from the painter, he stooped, took it up, and returned it, obligingly answering to the modest apology of the artist, (who blushed at the condescension of so great a Monarch) that the merit of a Titian was worthy of the attendance of an Emperor.

By the Cardinal Farnese he was invited to Rome, where he painted an admirable portrait of the Pope, at full length ; as also many historical subjects, taken from sacred and fabulous history, and a great number of portraits ; every Prince, and person of rank, exerting themselves ambitiously to procure some of his works.

While he was engaged at the Pope's palace of Belvedere, Michael Angelo Buonaroti and Vasari went to visit him ; and on seeing a picture of Danaë which Titian had just finished, Buonaroti, having given the most deserved commendation to the real perfections of that picture, lamented that the Venetian artists attended so little to designing ; for, if Titian had studied the antique, as accurately as he before had studied nature, he must have been absolutely inimitable ; because the perfection of colouring would have been rendered still more lovely, by being united with perfection of design.

The excellence of Titian was not so remarkably apparent in the historical compositions which he painted, as in his portraits and landscapes, which seem to be superior to all competition ; and even to this day many of them preserve their original beauty being as much the admiration of the present age as they have deservedly been of the ages past.

It is observed of Titian, by most writers, that in the different periods of his life he had four different manners ; one, resembling his first instructor Bellini, which was somewhat stiff ; another, in imitation of Giorgione, more bold, and full of force. His third manner was the result of experience, knowledge, and judgment, beautifully natural, and finished with exquisite care, which manner was peculiarly his own ; and in those pictures which he painted between the years of approaching old age, and his death, may be noticed his fourth manner. His portraits were very differently finished in his early, and in his latter time, according to the testimony of Sandrart. At first he laboured his pictures highly, and gave them a polished beauty and lustre, so as to produce their effect full as well when they were examined closely, as when viewed at a distance ; but afterwards, he so managed his penciling, that their greatest force and beauty appeared at a more remote view, and they pleased less when they were beheld more nearly. So that many of those artists who studied to imitate him, being misled by appearances which they did not sufficiently consider, have imagined that Titian executed his work with readiness and a masterly rapidity ; and concluded that they should imitate his manner most effectually, by a freedom of hand and a bold pencil. Whereas, in reality, Titian took abundance of pains to work up his pictures to so high a degree of perfection ; and the freedom that appears in the handling was entirely effected by a skilful combination of labour and judgment.

It

It cannot be truly affirmed, that Titian equalled the great masters of the Roman school in design, but he always took care to dispose his figures in such attitudes as shewed the most beautiful parts of the body. His taste in designing men was not generally so correct or elegant as it appeared in his boys and female figures; but his colouring had all the look of real flesh; his figures breathe. He was not so bold as Giorgione, but in tenderness and delicacy he proved himself much superior to him and all other artists. The expression of the passions was not his excellence, though even in that respect many of his figures merited the justest commendation; but he always gave his figures an air of ease and dignity. His landscapes are universally allowed to be unequalled, whether we consider the forms of his trees, the grand ideas of nature which appear in his scenery, or his distances, which agreeably delude and delight the eye of every observer; and they are executed with a light, tender, and mellow pencil. He learned from nature the harmony of colours; and his tints seem astonishing, not only for their force, but their sweetness; and in that respect, his colouring is accounted the standard of excellence to all professors of the art.

De Piles remarks, that as the colouring of draperies affords a painter an opportunity of shewing all his skill in the *chiaro-scuro*, Titian made use of that artifice in most of his pictures; because he was at liberty to give his draperies what colour he thought most proper, either for making his ground, for spreading light, or for characterising objects by comparison. It was the custom of this great master frequently to repeat the same subject, sometimes by his own pencil, and often by the hands of his disciples, who carefully copied them; yet he always re-touched them, adding only a back-ground, or some trifling alteration, by which management they had the look of originals, and in all probability were very little, or perhaps in no degree inferior.

It would prove almost an endless task to enumerate the variety of works executed by this illustrious artist, at Rome, Venice, Bologna, and Florence, as well as those which are to be seen in other cities of Italy, in England, Spain, Germany, and France; but there are two which are mentioned as being exceedingly capital. One is a Last Supper, preserved in the Refectory at the Escorial in Spain, which is inimitably fine; the other is at Milan, representing Christ crowned with Thorns. The principal figure in the latter has an attitude full of grace and dignity, more than mortal, and the countenance shews a benevolence and humility, combined with dignity and pain, which no pencil but that of Titian could so feelingly have described. It is admirably coloured, and tenderly and delicately penciled; the heads are wonderfully beautiful, the composition excellent, and the whole has a charming effect by the *chiaro-scuro*.

#### FRANCESCO VECCELLI.

##### *Painted History and Portrait.*

He was born at Friuli, in 1483, the younger brother of the celebrated Titian, by whom he was instructed in the art of painting; but before he commenced artist, though extremely well



well qualified to appear with reputation in the profession, he engaged in a military life, in which he continued till peace was restored in Italy. He then went to his brother Titian to Venice, and resumed the pencil; and being employed to paint several altar-pieces for churches, and a few portraits for his friends, he proved himself worthy of being the disciple, as well as the brother of Titian.

Such promising talents served to sow the seeds of jealousy in the breast of his brother, while they promoted his own reputation; and Titian, dreading a powerful rival and competitor in Francesco, contrived artfully to turn his thoughts from painting in the style which he himself pursued, and persuaded him to employ himself in adorning the insides of rich cabinets, with small historical subjects, and pieces of architecture, for which at that time there was a great demand.

Some of those cabinets have reached our time; and, being miscalled the work of the famous Titian, they have been estimated at an incredible price, and often sold for a large sum; though the paintings are certainly only by Francesco Vecelli, who in every respect was remarkably inferior to his brother.

#### H O R A T I O V E C E L L I.

*Painted Portrait and History.*

DIED 1579.

He was the son and disciple of Titian, born at Venice, and painted some portraits which might stand in competition with those of his father's hand. He likewise painted history, in concurrence with Paolo Veronese and Tintoretto, in the palace of the Doge, at Venice; particularly the representation of a battle, which for some time was ascribed to Titian.

He travelled with his father to Rome and Germany, and was much esteemed for his extraordinary merit; but after the death of Titian, finding himself in very ample circumstances, he devoted more of his hours to pleasure than to painting; and although he outlived his father but a few years, yet some time before his death, which happened in the vigour of his years, he had consumed the greatest part of that wealth which had been honourably acquired by his father, in the ridiculous pursuit of the philosopher's stone.

#### D O N. D I E G O V E L A S Q U E Z, D E S I L V A.

*Painted Portrait, History, Conversations, and Landscapes.*

DIED 1660, AGED 66.

He was born at Seville, in 1594, and at first was instructed by Francisco Herrera, called the old; but afterwards became the disciple of Francisco Pacheco, an artist of considerable distinction in that city. As Velasquez had received a polite education in most branches of literature, before he applied himself to painting, and as he also possessed  
a very

a very happy genius, his progress in the school of Pacheco was remarkable, and he soon gave manifest proofs of his abilities. He studied diligently after nature, and painted birds, beasts, fishes, and landscapes, as they occurred, and designed them with such truth and exactness, that his performances rose into high esteem.

His most favourite subjects, at first, were of the low kind, such as taverns, kitchens, conversations, and persons feasting; and those he executed with a bold pencil, and uncommon tints of colour, in a style peculiar to himself, having always nature for his director. But Pacheco having procured some pictures of the Italian masters, the sight of them inspired Velasquez with nobler ideas; and being particularly charmed with the colouring of Caravaggio, he made him his model, and his success in that style answered his most sanguine expectations.

Having spent five years under Pacheco, and finding himself sufficiently qualified to set out as an artist, he went to Madrid, where he received great encouragement, and had an opportunity of improving himself still more by viewing the paintings in the Escorial, and in the palaces of the Nobility. At length he had the good fortune to procure the patronage of the Duke D'Olivarez, favourite of Philip IV. and the portrait which he painted of that Grandee being shewn at Court, was so generally applauded, that it obtained him the royal favour, and he was appointed principal painter to the King of Spain, with an honourable pension, and an apartment in the palace.

While he was in that station, Rubens arrived in Spain; and having visited Velasquez, and considered his works, he conceived a most friendly affection for him on account of his talents; and, knowing that it would be of infinite advantage to that artist to have a more extensive acquaintance with the Roman and Venetian taste of design and colouring, he recommended it to him to spend some time in Italy. Velasquez, convinced of the sincerity and probity of Rubens, as well as of his judgment, followed his advice, and travelled to Venice and Rome: at the former he copied the works of Titian, Tintoretto, and P. Veronese; and at the latter studied the antiques, the works of Raphael, Buonarroti, and the Caracci's; by which means he acquired such an improvement of taste, correctness, composition, and colouring, as placed him at the head of his profession.

At his return to Spain, he was received with every mark of esteem by the King, and applause by the public; and having finished a noble design of the Crucifixion for the convent of St. Placidia, the whole Court had an incontestable evidence of his merit, and the improvement he had obtained, by studying the finest productions of art and genius in Italy.

As Philip IV. had determined to procure the best collection possible of antique statues, and the works of the greatest masters of Italy, he commissioned Velasquez to choose and purchase the most curious, and also to copy such celebrated paintings as he found unpurchaseable. During that progress, he painted the portrait of Innocent X. and most of the Cardinals and Princes at Rome; and was treated with the utmost distinction and honour, as long he continued in that city. He had the happiness to enrich his own country with many admirable curiosities of ancient and modern artists; and adorned it also with a number



of his own works, in portrait and history. The compositions of Velasquez were remarkable for strong expression, for a freedom of pencil, for a spirited touch, and such a tone of colour as almost equals nature itself. The most capital performance of this eminent master, is the historical representation of the expulsion of the Moors by Philip III. which is in the grand salon at Madrid.

VENETIANO. Vid. SEBASTIAN DEL PIOMBO.

ANTONIO VENETIANO.

*Painted History and Portrait.*

DIED 1384, AGED 74.

He was born at Venice, in 1310, and was a disciple of Agnolo Gaddi; but surpassed him in many respects, being accounted one of the best painters of his time. At Florence and Pisa he performed several works which were universally admired, as he likewise did in his native city, and other parts of Italy; and rendered himself esteemed not only for his singular merit in his profession, but on account of his other accomplishments.

He was correct in his design, and had a lively imagination; the attitudes of his figures were natural and becoming; the airs of his heads were graceful and full of variety; and his expression was well adapted to the characters and actions of his figures. The most celebrated painting of this master is at Florence, representing the miracle of the loaves and fishes, in which he has given a divine expression to the air, countenance and attitude of our Saviour, and a look that amiably shews the compassion he felt for the multitude around him.

DOMENICO VENETIANO.

*Painted History.*

DIED 1476, AGED 56.

He was born at Venice, in 1420, and was the disciple of Antonello da Messina; from whom he learned the art of painting in oil, at that time known in Italy only by Antonello, as the secret had been communicated to him alone by John Van Eyck, the original discoverer.

He painted several pictures at Loretto and Florence, that were exceedingly admired; but at the latter city he connected himself unhappily with Andrea del Castagno, who invidiously and treacherously murdered him while he was serenading his mistress, and accompanying the lute with his voice. That detestable action was committed by Andrea, partly that he might preserve the secret of painting in oil from any other artists; but as much out of envy, on observing the works of Domenico abundantly more commended than his own.

OCTAVIUS,

## OCTAVIUS, or OTHO VENIUS, or VAN VEEN.

*Painted History and Portrait.*

DIED 1634, AGED 78.

He was born at Leyden, in 1556; and his parents, who were persons of distinction, had him carefully educated in every branch of polite literature; but he was instructed in design by Isaac Nicholas, and in painting by John Van Winghen. Being compelled to leave his own country on account of the troubles, and retire to Liege to pursue his studies, he gained the esteem of Cardinal Groosbeck by his personal merit; and that prelate observing the appearance of excellent talents in Otho, particularly in regard to painting, encouraged him to perfect his studies at Rome; and in so earnest a manner recommended him to several of his friends, that the Cardinal Maduccio entertained him in his palace.

On his arrival at Rome, he placed himself as a disciple with Frederigo Zuccherò, a master of very great eminence; and, under his guidance, not only practised in private, but applied himself to design after the antiques, and to copy the most admired paintings of the best artists. Having thus employed seven years in constant attention to his improvement, he acquired a delicate manner of penciling, an agreeable style of colouring, and such a knowledge of the chiaro-scuro, as distinguished him above all the painters of his time. For, by the solidity of his judgment, he penetrated into the true principles of that refined part of his art; he reduced those principles to practice; and was the first who explained to the Flemish artists the doctrine of lights and shadows, which his disciple Rubens afterwards so thoroughly comprehended, and carried to so great a degree of perfection.

He was extremely caressed by the Emperor, the Duke of Bavaria, the Elector of Cologne, and the Prince of Parma, governor of the Netherlands; and having painted a portrait of the latter, it procured him the honour of being employed in the service of that Prince, and established his reputation through the Low Countries.

Venius had a lively and fertile invention; his drawing was generally correct, and particularly shewn in the extremities of his figures. The airs of his heads were not without grace; his draperies had an easy flow, and they were so well cast as to give a certain dignity to his figures. The principal works of this master are to be seen in the churches of Flanders. In the cathedral at Antwerp is preserved a Last Supper, esteemed an excellent performance; in the parish church of St. Andrew is an altar-piece, representing the Martyrdom of that Apostle; and in the refectory of the Abbey of St. Vinox is a picture of Mary Magdalen anointing the feet of our Saviour.

He had a daughter, named

GERTRUDE VENIUS, or VAN VEEN,

Who was born at Brussels, and painted portraits and history, in the style and manner of her father, with very great success; her colouring being clear and lively, and her touch delicate.



## MARCELLO VENUSTI, called MANTUANO.

*Painted History.*

DIED 1576, AGED 61.

He was born at Mantua, in 1515, and proved an honour to the school of Pierino del Vaga, to whom he was a disciple. His merit was so extraordinary that he assisted his master in many of his most grand compositions at Rome and Florence; and his own works were exceedingly esteemed by Michael Angelo Buonaroti. The Cardinal Farnese employed him to copy the celebrated picture of the Last Judgment, allowed to be the noblest production of Buonaroti's genius; and that copy was greatly commended, even by the painter of the original.

Few of the churches or chapels at Rome were without some of the paintings of Venusti, either in fresco or in oil; for he was exceedingly admired for the elegant taste of his design, for the grandeur of his compositions, for the beauty of his colouring, and the neatness of his finishing.

## HENRY VERBRUGGEN, or TERBRUGGEN.

*Painted History.*

\* DIED 1640, AGED 52.

He was born at Overyffel, in 1588, and placed as a disciple under Abraham Bloemart; but being desirous to improve himself by studying the works of those who were confessedly most eminent in his profession, he travelled through several parts of Italy, and resided for ten years at Rome. His studies in that city were attended with success, and he painted many altar-pieces for the churches and convents, which are evident proofs of the noble taste in which he composed his subjects, and the freedom and firmness of his execution.

In the principal church at Naples there is a large altar-piece, much admired for the goodness of the design, and also for the colouring; and, contrary to the rule of the Flemish masters, he did not put his name to that picture, concluding that his style and pencil were at that time so generally known, that his name was unnecessary. There is also at Middleburgh an extraordinary fine picture by this master, representing an entertainment at dinner, with figures as large as life; which being shewn to Rubens, that great man, to the honour of Verbruggen, commended his works above all those which he had seen in his progress through the Low Countries.

## GASPARD PETER VERBRUGGEN.

*Painted Flowers.*

DIED 1720, AGED 52.

He was born at Antwerp, in 1668, and, under the direction of Peter Verbruggen, became a considerable artist. He settled at the Hague, where his reputation procured him

\* Sandrart and other writers agree that Verbruggen died in 1640, aged 52; and yet Descamps says he died in 1629, aged near 42, which seems to be a mistake.

him a favourable reception; and associated in that city with Matthew Terwesten, a painter of history, whose works were in great esteem. Terwesten painted the figures in several grand compositions, and Verbruggen painted the flowers and other decorations.

This painter had an unusual readiness of hand, and an expeditious manner of working, which contributed to enrich him; but when he returned to Antwerp, he devoted most of his time to company and amusements, and painted mostly at night. By that means his latter pictures have not the real merit of his earlier works, having nothing to recommend them but the freedom of penciling, and a tone of colour that had more of brilliancy than of truth and nature.

In his style he resembled Baptiste Monnoyer more than Van Huysum. His manner of painting flowers in cielings and salons was truly grand; his colouring and grouping of the objects shewed extraordinary art and judgment; and his touch was easy, free, and well adapted to that kind of painting, as it shewed a lightness of hand without labour.

#### GIOVANNI MARIO VERDIZZOTTO:

*Painted Landscapes.*

DIED 1600, AGED 75.

He was born at Venice, in 1525, and was the disciple of Titian; who, observing the genius and capacity of his pupil to be capable of any improvement, and also discerning the amiable qualities of his mind, acquired by an excellent education, loved him, and treated him as if he had been his own son. He explained to him every principle of the art that might conduce to his advantage, and took all possible pains to render him eminent in his profession. Nor was Titian disappointed in his expectations; for Verdizzotto shewed him every mark of respect and affection, as if he had been really his parent, and acted as his secretary whenever he had occasion to correspond with Princes or persons of high nobility.

His favourite subjects were landscapes, which he designed and painted in an admirable style, very much in the manner of his master. His pictures were usually of a small size, but they were excellently coloured, and enriched with figures that were delicately penciled.

#### SIMON VERELST.

*Painted Fruit, Flowers, and Portrait.*

DIED 1710, AGED 46.

He was born at Antwerp, in 1664, and studied after nature all those subjects which he chose to paint, till he became very eminent, as well for the elegance of the objects which he selected, as for his exquisite manner of finishing them.

He had already acquired considerable reputation in his own country, when the prospect of advancing his fortune induced him to visit England; and his success was almost incredible.

His.



His works very soon came into vogue; they were exceedingly admired, and sold for greater prices than had ever been given in London, for any compositions in that style of fruit and flowers. He had abundant vanity, and he found that vanity abundantly gratified, not only by the esteem in which his paintings were held, but by the compliments of poets, particularly by those lines which were written by Prior.

It is said that the Duke of Buckingham proposed to him a scheme for adding to his reputation and fortune, by painting portraits; though the advice was given by the Duke, more out of an inclination to mortify Verelst, than to afford him any new incentive to his pride, as he concluded that the vanity of the painter would influence him to undertake that branch of his profession which was superior to his skill. The Duke sat to him to try the experiment, and Verelst took pains to embellish the portrait with fruit and flowers; but as soon as it was exhibited, though it appeared to be highly laboured, the whole composition was very justly ridiculed. And yet that manner of Verelst, which was at first so deservedly decried, became in a short time so fashionable, as even to lessen the number of the employers of Kneller; and he was paid for one half-length above an hundred pounds sterling.

As to his flower and fruit subjects, he handled them in a charming manner, and gave them force and relief by a judicious management of the chiaro-scuro. He painted his objects with great truth and resemblance of nature, and his colouring was fresh; but as to his portraits, they were not much to his honour; though he finished them as highly as he did his flowers, which he always took care to introduce in every portrait.

HERMAN, OR HARMAN VERELST.

*Painted History, Fruit, and Flowers.*

DIED 1700.

He was the elder brother of Simon Verelst; and the subjects he chose were painted in an agreeable manner, and well coloured. He studied for some years at Rome, and resided at the Emperor's Court at Vienna, till it was besieged by the Turks, in 1683; and being on that occasion under a necessity of leaving that country, he went to settle in England, where he spent the remainder of his life.

CORNELIUS VERELST.

*Painted Fruit and Flowers.*

BORN IN 1667.

It is generally thought that he was a brother to Simon; and it is most probable that he was his disciple, as he painted the same subjects, and his colouring and handling were very similar. The success of his brother in England was undoubtedly his inducement to settle in London, where he found great encouragement; but as the general taste for such subjects as he painted has for some years subsided, his pictures at this day are held in no great esteem, and produce but low prices at public sales.

V E R

[ 711 ]

V E R.

## MADEMOISELLE VERELST.

*Painted History and Portraits.*

BORN IN 1680.

This paintress was niece to Simon Verelst, and was taught the art of painting by her father; but afterwards lived entirely with her uncle, who gave her the best instructions in his power for her improvement. She had an excellent education, was a fine performer on several instruments of music, and spoke and wrote the German, Italian, and Latin, the English and French languages, with fluency and elegance.

She painted portraits and history with genius and spirit, and was admired for the delicacy of her touch, and the neat manner of her finishing. Her portraits generally were of a small size; and she was accounted to design her figures with more correctness than any female artist of her time. She gave her portraits a fine expression, not only in respect of the features, but also of the mind of her models; and those who possess her works hold them in the highest esteem.

## ADRIAN VERDOEL.

*Painted History.*

DIED 1684, AGED 64.

This artist was born at a village on the Meuse, about the year 1620, and became the disciple of Rembrandt; in whose school he made a considerable figure, and set out in his profession with a great deal of credit.

He always endeavoured to imitate the style and taste of his master, and aimed at somewhat grand in his compositions of historical subjects; but his works sufficiently shew that he wanted an elevation of thought adequate to the designs he undertook to execute. He was accounted rather superior to his master in invention, and in some respects to be a better designer; yet he was far inferior to him in his colouring and handling. Besides, his figures are often incorrect, his manner of painting is generally too black; there is scarce any, even the smallest appearance of grace or elegance in his figures; and his expression is very moderate. However, some of his pictures have a competent share of merit in the disposition, in the freedom and spirit of his pencil, and in the transparence of his colours.

For some years he painted with good success; but in his advanced age he quitted the pencil entirely, and became a dealer in pictures. At this day his pictures are not in much esteem.

## . . . . . VERENDAE L.

*Painted Fruit and Flowers.*

He was born at Antwerp, in 1659, and in that city learned the art of painting; but the master by whom he was instructed is not ascertained. He employed his talents in painting



painting fruit and flowers, which he studied after nature, and exerted himself also in observing the works of those masters who were most eminent in that style; by which means his reputation was very soon spread through the Netherlands, and from thence through most parts of Europe, as he shewed both genius and judgment in his compositions, and executed every subject in a masterly and delicate manner.

Sometimes he introduced objects which he had imitated from Mignon, but usually such only as he copied from nature; yet wherever he collected his subjects, they were delicately chosen, represented with exact truth and nature, and exquisitely finished. By a noted Dutch\* writer he was censured as being tedious and singular; but the singularity of which Verendael was accused, arose from his having his whole thought and attention totally occupied by the love of his profession; and if he seemed tedious in finishing his works, it was no more than what seemed absolutely requisite to give them that lustre and neatness for which they were remarkable.

While he was alive his pictures were extremely coveted, and carried abroad to most parts of Europe, and to this day they maintain their character and esteem. He was so curious, and apprehensive of his paintings being injured by dust or other accidents, that whenever he had finished a flower, he guarded it carefully by a cover of paper. Next to Mignon and Van Huysum, his merit renders him most worthy of commendation; nor in the neatness and delicacy of his pictures is he surpassed by any of the Flemish masters.

#### T O B I A S V E R H A E C H T.

*Painted Landscape and Architecture.*

DIED 1631, AGED 65.

He was born at Antwerp, in 1566, and distinguished himself as an excellent painter of landscape; in which, though the style, the taste of design, and the distribution of the parts, were very peculiar, yet were they exceedingly natural and pleasing, as well as elegant; inasmuch that even Rubens, who was a most admirable painter of landscape, used often to say that Verhaecht was his first and best instructor in that branch of his art.

His sites were generally well chosen, his scenes agreeable; and, by a skilful method of managing the aerial perspective, he opened a large extent of country, deluding the eye to a very remote distance, by interspersed hills, rocks, mountains, and well broken grounds. The forms of his trees were loose and natural; the ruins and pieces of architecture, which he always introduced, were in an elegant taste; and a general harmony appeared through the whole composition.

The Grand Duke of Tuscany caressed him extremely, and for that Prince he painted several noble landscapes. At Rome also he was much admired, and particularly on account of one picture representing the Tower of Babel, which was an immense composition.

FRANCIS

\* Weyermans.

## FRANCIS PETER VERHEYDEN.

*Painted Fowl, and Huntings of Wild Beasts.*

DIED 1711, AGED 54.

He was born at the Hague, in 1657, and was originally bred a statuary, in which profession he proved a good artist, and was one of those who were employed to model the figures and ornaments of the triumphal arch erected in 1691 at the Hague, for the public entry of King William III. But by associating with some painters who were employed along with him at the King's palace at Breda, and observing their manner of working, he made some attempts to imitate them, and did it so successfully as to occasion the surprise of all who saw his first productions; and soon after he entirely laid aside the profession of a statuary, and devoted himself wholly to painting.

His friends, who disapproved of his conduct, endeavoured to dissuade him, by representing how indiscreet it must appear for an artist who was eminent in one profession to exchange it at the age of forty for another, in which he could only be a beginner; but their opinions had no influence on him to alter his resolutions. He began with copying animals of different kinds, after Snyders, and very soon found himself capable of designing subjects in the same style, such as huntings of the wild boar, stag, and other animals, in which he introduced a multitude of dogs in bold and natural actions, full of peculiar spirit and fire. He likewise painted fowl in the manner of Hondekoeter, and touched the plumage with a lightness and tenderness almost equal to the master who was his model.

He had a good manner of colouring, and a great command of his pencil; and marked even the hairs of his animals with truth, and a strong resemblance of nature. His works in general had much harmony, and looked more like the performances of an experienced artist, than the efforts of one who had been so short a time a practitioner; and it was imagined that he would have excelled most of the painters in that style, if from his youth he had made the art of painting his sole profession.

## PETER CORNELIUS VERHOEK, or VERHUICK.

*Painted Landscapes, Animals, and Battles.*

He was born at Bodegrave,\* in 1642, and became the disciple of Abraham Hondius, whose manner he imitated while he continued in the Low Countries, and designed animals with a great deal of spirit and good action; but when he travelled to Rome, he was so affected by the sight of Bourgoigne's works, that he studied them industriously and incessantly.

By a careful observation of the excellencies of that master, he acquired the skill to paint battles in his style, with a lively tint of colour, and a competent degree of force; and executed them in a large and small size, with such public approbation, that he found

4 X

constant

\* According to Houbraken, Verhoeck was born in 1648.



constant employment at Rome, Naples, and other cities of Italy through which he journeyed. His landscapes were painted in a very pleasing style, and ornamented with small figures in the taste of Callot, which were correctly designed, and touched with spirit.

#### GYSBERT VERHOEK.

*Painted Landscapes, Battles, and Encampments.*

DIED 1690, AGED 46.

He was the brother and disciple of Peter Verhoek, born at Bodegrave, in 1644; but as soon as he was well established in the rudiments of the art, he placed himself as a disciple with Adam Pynaker, and copied some of the works of his master with success. However, as he had formed his taste by the paintings of his brother, he endeavoured, like him, to imitate the manner of Bourgoignone; and his usual subjects were battles, encampments, or skirmishes.

He was remarkably studious to improve himself, and took uncommon pains to sketch the different motions, actions, and attitudes of men and horses, that he might have them ready whenever he had occasion to introduce them in his compositions; and of those kind of sketches he left an incredible number, which were well designed, and marked with a great deal of freedom.

#### JAN VERKOLIE.

*Painted History, Portraits, and Conversations.*

DIED 1693, AGED 43.

He was born at Amsterdam, in 1650; and having spent some part of his youth in drawing and studying perspective, he chose to imitate the style of Gerrit Peters Van Zyl, (generally called Gerrard) and arrived at such a degree of expertness, as to make his works scarcely distinguishable from those of that master. He was afterwards for a short time the disciple of Jan Lievens, and profited considerably under his direction; but when he had continued about six months in that school, he perceived that he had gained as much knowledge as he could possibly obtain from his instructor, and therefore set up as a professed painter.

Lievens, while Verkolie was his pupil, observing how strong a resemblance there was between his handling and colouring and that of Gerrard, employed him to finish several pictures which the latter had left imperfect; and even the most sagacious connoisseurs could not remark any perceptible difference between those masters.

Verkolie for the most part painted portraits, and in an excellent manner; but he also painted historical subjects and conversations. His colouring was good, and his design in many respects correct, with a tender and neat manner of penciling; but he cannot be justly commended for grace or elegance.

NICHOLAS

## NICHOLAS VERKOLIE.

*Painted Portrait and History.*

DIED 1746, AGED 73.

He was born at Delft, in 1673, and was at first instructed by his father Jan Verkolie, who died when Nicholas was only twenty years of age; yet even then he was far advanced in the knowledge of his art, and took pains to repair the loss of so able an instructor, by a more diligent application to his studies. At first he painted portraits, with reasonable success, but afterwards he applied himself entirely to painting history, and by his taste of design and composition, gave singular satisfaction to those who were good judges of merit, and established his reputation.

Beside the merit of Verkolie in his oil paintings, he had a very peculiar excellence in drawing and designing with Indian ink; and he finished those drawings with such accurate neatness, that they are sold at a very high rate, and are exceedingly rare. In all his subjects, whether of history or portrait, he was very correct in his design; his colouring is good, and in his easel-pictures it appears beautifully melting. His touch, though delicate, is firm; and his night-pieces, which have a surprising effect, are very much coveted, being esteemed worthy of a place in the best collections.

## JOHN CORNELIUS VERMEYEN, or MAYO.

*Painted History and Portrait.*

DIED 1559, AGED 59.

He was born at the village of Beverwyck, in 1500, and became principal painter to the Emperor Charles V. who honoured him with many marks of particular esteem. He attended that Monarch at all his battles and sieges, and designed on the spot views of all the fortified places which were attacked by the Emperor, as also the different encampments of his army, and every memorable action of the whole war, by sea as well as by land; especially the most material incidents of the siege of Tunis. From those designs of Vermeyen the tapestries were made which adorn the \* Escorial, and which will be an indisputable proof of the genius, the talents, and the lively imagination of the designer.

He was remarkable for having a beard of such an enormous length, that when he stood upright he could tread on it; from which circumstance he was known through all Germany by the name of Johannes Barbatus.

## ANDREA VEROCCHIO.

*Painted History.*

DIED 1488, AGED 56.

He was born at Florence, in 1432, and was at first a sculptor of considerable eminence, having executed a great number of curious works in gold and other metals, as well as in

4 X 2

marble;

\* According to De Piles, those magnificent tapestries were executed for Philip II. who left them in Portugal, where they still remain; but other writers affirm that they were made for the Escorial.



marble; but, being eager to add to his reputation, he applied himself industriously to the study and practice of the art of painting. He proved himself very excellent in design, by several admirable compositions which he sketched, with an intention of finishing them in colour; though, for some unknown cause, he never completed them. One of those designs was a battle, in which the figures were naked; and in others he represented female figures, elegantly formed, with an air of peculiar grace in the heads and the disposition of the hair, which Lionardo da Vinci always took pleasure to imitate.

Yet, although Verocchio gained great credit by his manner of designing, his colouring was indifferent and unpleasing, and his pencil dry and hard. And of that defect in his pictures he happened to be effectually convinced, by a performance of one of his own pupils; for, being assisted by his disciple Lionardo da Vinci, in an altar-piece representing St. John baptizing Christ, Lionardo designed and coloured an Angel, in one part of the picture, so exceedingly fine, and so far superior to his master, that it made the rest of the picture look contemptible. The sight of it strongly affected Verocchio; and he was so thoroughly mortified to see himself far surpassed by so young an artist, that it made him determine to lay aside the pencil for ever.

He had, however, the honour of being the master of Pietro Perugino, and Lionardo da Vinci; and was the first who invented and practised the method of taking off the features of any face in a mould of plaister.

PAOLO VERONESE. Vid. CAGLIARI.

ALEXANDER VERONESE, called TURCHI, and IL ORBETTO.

*Painted History.*

DIED 1670, AGED 70.

He was born at Verona, in 1600, and placed as a disciple with Felice Riccio; though he afterwards did not adopt the style of that master, but formed his ideas of the beauty of colouring from the manner of Correggio, and his ideas of elegance and grace from the taste of Guido.

He studied at Rome after the finest of the ancient and modern productions, and accustomed himself also to draw after nature; by which means he acquired the habit of designing with ease and freedom, and also with tolerable correctness of outline. It was generally said, that the colouring of the Venetian school, and the Roman gusto of design, were combined in this artist. His wife and his daughter were his models for the figures in his compositions; for, without particularly attending to nature, he never attempted to design any member of the human body.

The invention and imagination of this master were so ready, that it was customary with him to proceed directly in his painting, without having prepared any previous sketch; he disposed his figures with propriety, and grouped them in such a manner, as to make them set off each other, and contribute to the good effect of the whole. Yet, although his

colouring had great force, and his pictures were carefully finished, one could often wish that he had been more nice in the choice of his attitudes and draperies, as well as a little more accurate in his compositions. He painted many delicate easel pictures, most of which are preserved at Rome, where he spent the greatest part of his life: but his grand compositions are in the churches and convents at Venice and Verona, as well as at Rome.

In the church of St. Maria in Organis, at Verona, is a very admired picture by this master, of which the subject is St. Anthony and St. Francis, with a Glory and Angels above; it is well finished, and the glory is sweetly coloured. And in the church Della Misericordia, in the same city, is an altar-piece representing the Descent from the Cross, which is an admirable performance, and finished with abundance of care. The penciling is extremely soft, and the colouring beautiful; being much in the taste of the Caracci's school. The figures of the Virgin and Nicodemus are exceedingly fine, and the expression of the Virgin's afflictive sorrow is truly affecting; but the draperies, and the linen, are not equal in merit to the other parts of the picture.

#### ANTONIO VERRIO.

*Painted History.*

DIED 1707, AGED 73.

He was born at Naples, in 1634; and having learned the art of painting in his own country, he at first settled in France, and was there employed to paint the high altar in the church of the Carmelites at Thoulouse; but being invited by King Charles II. to enter into his service, he went to England, and by the royal command was engaged at Windsor, where he painted most of the cielings, the chapel, and one side of St. George's hall.

\*In one of his compositions he introduced the portrait of Anthony Earl of Shaftesbury, in the character of Faction; and, from a private pique to Mrs. Marriot, the house-keeper, he borrowed her face for one of the Furies. His invention was but indifferent, though he had a free and ready pencil, adapted to the particular kind of works which he undertook, and understood; but he wanted elegance. And as to the propriety of his taste, it may be easily estimated, if it be only observed, that he introduced himself and Sir Godfrey Kneller, in long periwigs, as spectators of Christ healing the deceased.

That performance which is accounted his best, is the altar-piece in the chapel at Chatsworth, representing the incredulity of St. Thomas.

#### HENRY VERSCHURING.

*Painted Battles, Landscapes, and Huntings.*

DIED 1690, AGED 63.

He was born at Gorcum, in 1627, and at first was the disciple of Dirk Goverts; but afterwards became the disciple of the celebrated John Both, under whose direction he practised for six years.

\* Vid. Anecdotes of Painting.

When



When he had, under that master, gained such a degree of knowledge as might enable him to pursue his studies with advantage, he travelled to Rome, and attended regularly at the academy, to design after the naked; he studied after the antiques, after the paintings also of those artists who were the ornaments of the Roman school, and designed the ruins and vestiges of superb architecture, which were not only in and near Rome, but through every part of Italy which he visited; and, with great propriety, introduced such pieces of Roman architecture into most of his compositions. His landscapes were copied from nature, just as the beautiful situations and scenes occurred to him in his travels; and generally they shew a judicious and agreeable choice.

The peculiar talent of Verschuring was for painting battles, and skirmishes of horsemen; and, to enable him to represent them with exactness and truth, he was exceedingly curious in observing the actions, movements, and attitudes of horses, and the engagements, retreats, and encampments of armies, and even made a campaign in 1672, to design his subjects on the spot. His genius was fruitful and happy; there appears a great deal of fire in his ideas; and, as he always studied after nature, he had nothing of the mannerist. His scenery is beautiful, his figures are correctly designed, and are touched with spirit. He finished his pictures with extraordinary neatness of pencil, and they are remarkably transparent.

One of his most capital performances (according to Houbraken) is at Dort; it represents the plundering of a country, and particularly of a castle. There is a view of the sea-shore, to which a large herd of cattle are driven as a prey; the owner of the castle appears bound with cords, and his wife is on her knees, as if supplicating her enemies to accept of a ransom for herself and her husband. This picture is exquisitely finished, with a great number of figures well designed, correctly drawn, and with good expression.

He was unfortunately drowned, by a sudden squall of wind which overset the vessel in which he sailed, a few leagues from Dort.

#### WILLIAM VERSCHURING.

*Painted Conversations and Portraits.*

He was the son of Henry Verschuring, born at Dort in 1657, and learned the principles of design from his father; yet he afterwards studied for some time under Jan Verkolie.

The subjects which he seemed to be most fond of, were conversations, though he sometimes painted portraits; and, by the works which he has left, it appears highly probable, that if he had continued to practise his art, with the same assiduity that he exerted at the beginning of his studies, he would have arrived at a high degree of eminence; but he gradually discontinued painting, being engaged in other lucrative employments.

#### DANIEL VERTANGEN.

*Painted Landscapes and Nymphs.*

BORN ABOUT 1599.

Very few particulars relative to the life of this artist have been recited by any of the writers on this subject, although his merit is so universally known and allowed.

He

He was born at the Hague, and proved one of the most eminent disciples in the school of Poelemburg. He imitated that master, not only in his handling and tone of colour, but in his taste and style of composition; so that the description of the manner of Poelemburg would be almost an exact and true description of the manner of Vertangen.

His subjects were similar to those of his master; landscapes, with nymphs bathing; caves, and bacchanals; which he finished with great delicacy, and neatness of pencil; but they are in general far inferior to the paintings of Poelemburg, and, if compared with the genuine works of that master, they cannot support a competition. However, the best description of the style of Vertangen, as well as the best testimony of his real merit, is to say, that very many of his paintings have been ascribed to his master Poelemburg.

#### ARY HUBERTZ VERVEER.

##### *Painted History and Portrait.*

He was born at Dort, in 1646, and by many of his own countrymen was much esteemed for historical compositions, which he usually furnished with naked figures.

He was a good designer, but he painted in a rough manner, so as to make it necessary to view his pictures at a distance. The greatest objection to his pictures was, that he coloured the flesh of his figures of too tawny a complexion; and that the bluish tint, which is always perceptible in fine carnations, was not seen in any part of the naked which he painted; but he seemed to be fully satisfied, if his pictures had a strong and bold effect.

It was remarked of him, that although he designed and painted several subjects, yet he rarely found sufficient resolution or application to finish any of them as he ought.

#### FRANCIS VERWILT.

##### *Painted Landscape.*

He was born at Rotterdam, about 1598, and at first was instructed in landscape-painting by an artist of no great reputation; but he afterwards became the disciple of Poelemburg.

His landscapes were painted in an agreeable manner, generally clear, and adorned with pieces of architecture and ruins, which were designed in a good taste. He constantly endeavoured to imitate his master Poelemburg, and in his figures he very much resembled him; but there is a very apparent difference in the style of his landscapes.

#### GIOVANNI VIANI.

##### *Painted History.*

DIED 1700, AGED 63.

He was born at Bologna, in 1637, and was the disciple of Flamminio Torre. He formed his taste of design and composition from the works of the most famous masters of the Lombard school, the Caracci, and Guido; and his own performances were admired



for the airs of the heads, which were designed much in the taste of Guido, for a tint of colouring that was exceedingly pleasing, and for correctness in his outlines.

In the church at Bologna, called I Servi, there is a picture by this artist which represents a Saint carried up to heaven by angels; and it is extremely beautiful, as well in respect of the design, as of the fine effect of the whole.

#### DOMENICO MARIA VIANI.

##### *Painted History.*

DIED 1716, AGED 46.

He was the son and disciple of Giovanni Viani, born at Bologna, in 1670. From the precepts of his father he learned design, but perfected himself in the knowledge of colouring by his studies at Venice.

The manner of Domenico was bold, his colouring agreeable, and he shewed correctness and elegance in the contours of his figures. The grandeur of his taste may be seen in that celebrated picture which he painted at Imola, composed in honour of some particular Saints, who were supposed to have driven away the pestilence from that city; in which noble design fifty figures are represented, as large as life, extremely correct, and pleasingly coloured; though, in general, his colouring is inferior to that of Giovanni, having rather too much of one tint of colour predominating through the whole. Also, in a chapel belonging to the church I Servi, in Bologna, there is a grand altar-piece painted by Domenico Viani. The subject is a legendary story, of the miraculous healing of a fore leg of some pilgrim by Christ; it is in many of its parts very beautiful; it is finely painted, in a broad free manner, with a bold pencil, and well designed, though too much of one colour.

#### VINCENTINO. Vid. VINCENTIO DI SAN GEMINIANO.

#### LIONARDO DA VINCI.

##### *Painted History and Portrait.*

DIED 1520, AGED 75.

This master was descended from a noble family, and born at the castle of Vinci, near Florence, in 1445, and from his infancy had an education suitable to his birth; being carefully instructed in the sciences, and every branch of polite literature. And having shewn a peculiar fondness for designing, he was placed as a disciple with Andrea Verocchio, at that period of time when Pietro Perugino studied in the school of that master.

From the excellence of his genius, his proficiency was so rapid, that he surpassed his instructor in an eminent degree; and being appointed by Verocchio to paint the Angel, who was to be represented as bearing the garment of Christ when he was baptized by St. John; the design and the colouring of the disciple, so far discountenanced the work  
of

of the master, and so much astonished Verocchio, that it provoked him to quit the profession entirely.

No artist before his time ever had such comprehensive talents, such profound skill, or so discerning a judgment, to explore the depths of every art or science, to which he applied, as Lionardo; and the virtues of his mind were only equalled by the powers of his understanding. He studied nature with a curious and critical observation; and it might have been wished, that he had sought even more than he did, to improve, correct, and refine nature, by a greater attention to the antique; yet, in all other respects, his thoughts were perpetually employed in searching out every principle, every circumstance, that could enable him to arrive at excellence; and he had the happiness to be at last successful.

He was peculiarly attentive to mark the passions of the human mind distinctly, being convinced that a just expression is not only the most difficult part of the painter's province, but also that part which will always afford to the judicious and the learned, the most sensible satisfaction. To strengthen his ideas in that point, he sketched every countenance that appeared to have any singularity, and attended the processions of criminals carried to execution, that he might impress on his memory the variety of passions which he noticed among the crowd, every individual being perhaps differently affected; and to trace, through the visage of the sufferers, those strong emotions of mind, which became visible in every feature, from the near approach of a sudden and violent death.

In the year \* 1494 he went to Milan, where he was most affectionately received by the Duke Ludovico Sforza, on account of his many accomplishments, in music, poetry, and architecture, as well as for his superior merit in his profession; and the fondness which that Prince afterwards expressed for Lionardo increased to a height that seemed scarcely credible. By order of the Duke he painted a Nativity for an altar-piece, which was presented to the Emperor; and he likewise painted that incomparable picture of the Last Supper, in the church of the Dominicans at Milan, which will, to the end of time, display the elevated genius of its author.

As that composition is a master-piece of Da Vinci, it ought not to be passed over without a particular observation on its allowed merit; and the reader will probably be more instructed and entertained, by reciting to him the opinion of Rubens on that subject, than by any remarks of others, who must be confessedly his inferiors.

In a Latin manuscript, part of which has been translated by De Piles, Rubens observes, "that nothing escaped Lionardo that related to the expression of his subject; and, by the warmth of his imagination, as well as by the solidity of his judgment, he raised divine things by human, and understood how to give men those different degrees, that elevate them to the character of heroes.

"The best of the examples that Lionardo has left us, is the Last Supper, in which he has represented the Apostles in places suitable to them; but our Saviour is in the midst

4 Y

" of

\* Vafari says, it was in the year 1494 Lionardo went to Milan; but by some unaccountable mistake in Sandrart (if not by an incorrectness of the publisher of his works) it is said, in page 112 of his *Academia Pictorum*, that Lionardo went to Milan in 1434, which happens to be eleven years before that artist was born.



“ of all, in the most honourable, having no figure near enough to press or incommode him. His attitude is grave, his arms are in a loose free posture, to shew the greater grandeur, while the Apostles appear in agitation, by their vehement desire to know which of them should betray their master; in which agitation, however, not any mean-  
 “ nefs, or indecent action can be observed. In short, by his profound speculations, he arrived to such a degree of perfection, that it seems impossible to speak as highly of him  
 “ as he deserves, and much more impossible to imitate him.”

\* This picture was left unfinished for some time, in respect to the head of Christ, and to the face of Judas; the former was left imperfect, as the painter could not express that sublime idea which he had conceived in his mind, of the Redeemer of the World in a human form; and he delayed the latter, as he wanted to combine, in the features of one face, avarice, ingratitude, malice, treachery, and every malign disposition of the human heart. The first he never attempted to finish; but he amply answered his purpose in the head of Judas, by giving the intended figure a striking likeness of the Prior of the Dominican Convent.

He was remarkably slow in finishing his pictures; but whenever he did finish them, they were exquisite. He spent four years on one portrait, which was of Mona Lisa, the wife of Francesco di Giocondo; in which it is astonishing to observe, how closely he has imitated nature: the eyes have all the lustre of life; the hairs of the eyebrows and lids seem real, and even the pores of the skin are perceptible.

In his composition he was careful to avoid incumbering it with a multitude of figures, and therefore never admitted a greater number into his design than what were absolutely necessary to illustrate his subject; and he had sufficient judgment and power of execution to give every figure its proper character. Yet, although he had so accomplished a genius, in every respect, to a very uncommon degree; he had also as uncommon a modest diffidence of his own abilities; and left several of his pictures imperfect, only because he apprehended that his execution could not sufficiently correspond with those ideas of excellence, of which he had a distinct conception in his mind.

He possessed a very enlarged genius, a lively imagination, a beautiful invention, and a solid judgment. His design was extremely correct, his disposition judicious, and his expression natural. But as to his colouring, it is not agreeable, as the violet tint predominates to an extreme degree. However, it may not be improbable that, when his colours were at first laid on, they might have had a very different appearance; nay, from the indisputable judgment ascribed to Lionardo, it seems more than probable, that as he made nature his constant study, his original colouring had all the look of nature and life. And, perhaps, the variety of varnishes which we are told he used, to add lustre to his colours, or his wanting a sufficient experience in the quality of oils, and their proper mixture

\* Mr. Cochin, a late traveller, and ingenious writer, describing the picture of the Last Supper, which he saw at Milan in 1757, after giving a particular description of the beauty of the design, the fine airs of the heads, the noble cast of the draperies, and that in general it was extremely in the taste of Raphael, concludes, with observing a very singular impropriety in it, which is, that the hand of St. John has six fingers. Vid. Voyage d'Italie, tom. i. p. 42.

mixture to render his colours durable, may have, by length of time, occasioned that unpleasing tint, which is noticed in all the paintings of that great man.

When he went in the train of Giuliano da Medici to Rome, and was employed by Pope Leo X. his residence in that city was made so disagreeable, by the morose temper of Michael Angelo Buonaroti, that he retired to France, where he soon after ended his days, having had the honour to expire in the arms of the King.

#### DAVID VINCKENBOOMS, called VINKOBOON.

*Painted Landscape.*

He was born at Mechlin, in 1578, and instructed in design by his father, Philip Vinckenbooms, who painted only in distemper; and, while Philip lived, his son David practised the same kind of painting with success; though he afterwards carefully studied the art of painting in oil; and all his subsequent works were painted in that way.

The general style of this master was landscapes, in a small size, which he usually crowded with figures, cattle, carriages, houses, and trees; and he shewed a good taste of design in his figures. His subjects were sometimes taken from sacred history, and sometimes conversations, rural feasts, weddings, fairs, or festivals, which for the most part he copied after nature; and in several of those compositions of mirthful subjects, there appeared humour and strong expression, but without the smallest traces of elegance or grace.

The peculiar genius and taste of Vinckenbooms may be judged of by that picture of his painting at Amsterdam, representing Christ carrying his Cross; and by another at Frankfort, of which the subject is Blind Bartimeus restored to his sight by our Saviour; and as engravings after those paintings, as also after several of his landscapes, have been published by Nicholas de Bruyn, they cannot but be known to all the lovers of the art. His landscapes, in respect to the touch and the colouring, have considerable merit; but the judicious eye will, in all his compositions, observe somewhat stiff and hard, that greatly diminishes their value. In many of his pictures Rothenamer inserted the figures; and yet those figures which he himself designed, are executed with spirit, and very correctly drawn.

#### VINCENT VANDER VINNE.

*Painted History, Portrait, Conversations, and Landscapes.*

DIED 1702, AGED 73.

He was born at Haerlem, in 1629, and placed as a disciple with Francis Hals, by whose instruction he became very expert in imitating the touch and colouring of his master; and, by a proper application of his talents, might have rendered himself an artist of eminence.

He painted almost all kinds of subjects with equal readiness and ease, as well in a large size as in a small; but he was particularly successful in portraits, as he had derived from



Hals the art of giving them an agreeable likeness and character; and he touched them with a free spirited pencil, and bold handling. For Hals laid it down as a maxim to his pupils, to practice at first with boldness and freedom, alledging, that neatness and high finishing would afterwards be easily acquired.

Vander Vinne proved to be less attentive to his fame than to his fortune, and depreciated his talents so far, that he undertook every kind of subject that was bespoke, from which an immediate profit was to arise. He had a lively imagination, and a very fertile invention, which evidently appears in those emblematical pictures which he composed in the manner of Goltzius, and others; and as he had always made nature his particular study, he was remarkable for imitating it with exactness and truth.

#### LAWRENCE VANDER VINNE.

*Painted Flowers.*

DIED 1724, AGED 66.

He was the son of Vincent Vander Vinne, born at Haerlem, in 1658, and after the example of his father, who was his only instructor, he painted a variety of subjects, but chiefly flower-pieces. Those flowers which he usually painted, were of those kinds most admired by florists; and he worked as neatly in water-colours as in oil.

A friend of his, who was extremely curious, having procured a number of uncommon exotics from the East and West Indies, employed him to paint them after nature; and he executed that work with great approbation. However, it must be allowed that he was in all respects very far inferior to his father.

#### GIOVANNI BATTISTA VIOLA.

*Painted History and Landscape.*

DIED 1622, AGED 50.

He was born at Bologna, in 1572, and was the disciple of Annibal Carracci, with whom he studied for several years; and, when he quitted that school, was accounted an extraordinary good painter. His reputation was well established at Rome and Florence, as well as in his native city; but his works are rarely to be met with in these kingdoms. Fresnoy, who undoubtedly was an able judge of the merit of a painter, allows the works of Viola to be wonderfully fine, and well coloured. He painted a grand landscape for the Cardinal Montalto, in conjunction with Paul Bril, whose manner, as well as that of Brueghel, he studied to imitate. He also executed several noble compositions in the Villa Aldobrandina, which rendered him deservedly famous through all Italy.

#### GIOVANNI DELLA VITE. Vid. JAN MIEL.

OTTAVIO

## OTTAVIO VIVIANI, called CODAZZO.

*Painted Perspective, Architecture and Ruins.*

DIED 1674, AGED 75.

He was born at Brescia, in 1599, and was the disciple of Tomaso Sandrino, an eminent painter of perspective in that city; but afterwards he studied under Agostino Tassi, who had been the disciple of Paul Brill, and was excellent in painting architecture.

By practising under such excellent instructors, he became a most admirable painter in their style, and surpassed them both considerably. His subjects were the ruins of magnificent edifices, porticoes, convents, &c. which, for the truth of perspective, for delicate handling, and for fine keeping, are superior to most of those who have distinguished themselves in that style; and his works are so universally admired, that they are assiduously sought for through every part of Europe, and purchased at very large prices.

Nothing can be more exactly true than the perspective paintings of Viviani; nothing more elegant and grand in the disposition, nor more beautiful than his choice of objects. His figures are generally placed with peculiar judgment, and as skilfully proportioned to their situation, so as by their comparative height to make the magnificence of his buildings more striking, even at the first view; and, by his thorough knowledge of the principles of the chiaro-scuro, as also by an excellent style of colouring, he gave to every column and elevation the look of real nature; and every ornament and member of his architecture, fills the eye and the imagination with uncommon satisfaction.

## JOSEPH VIVIEN.

*Painted Portraits, in Oil and Crayon.*

DIED 1735, AGED 78.

He was born at Lyons, in France, in 1657, and was the disciple of Charles le Brun, with whom he was so indefatigable in his study and practice, that, during his continuance in the school of le Brun, he gained considerable credit by some performances which he painted in oil.

The first finished work which contributed to raise the reputation of Vivien, was a family picture, twelve feet long and ten in height; but another painting in crayon, which had all the force, beauty, and harmony of oil-painting, rendered him still more the object of admiration. When he observed that his pictures began to be publicly approved, he undertook to paint portraits in the historical style, adorned with agreeable vistas, or embellished with fabulous, or allegorical figures, some of which were afterwards engraved.

From France he visited Brussels and the Court of Bavaria; and, at the latter, painted the portrait of the Elector with crayons, in an exquisite manner, which afforded that Prince so much satisfaction, that, to preserve it from dust, or damp air, he had it covered with a

crystal.



crystal forty-eight inches high, which was the dimension of the painting; and not only appointed him state-painter, but honoured him also with several very valuable presents. And, to shew how high an opinion he had conceived of the merit of Vivien, he sent the portrait of that artist to Cosmo III. Duke of Tuscany, which was placed in the Florentine gallery of artists.

No painter in crayon could have more beauty in his tints than Vivien, nor more grace or elegance in the airs of his heads, and in his attitudes. He gave extraordinary softness, relief, and plumpness, to his carnations; and for that reason he was called, by some of his own countrymen, the French Vandyck; his crayon-paintings being allowed to have such a degree of force, as few of the painters in oil have surpassed.

PETER VLERICK.

*Painted History.*

DIED 1581, AGED 42.

He was born at Courtray, in 1539, and at first was instructed by William Snellart, an artist who painted in distemper, with whom he continued for a long time; but afterwards he improved himself in correctness of design, and in a better style of painting, under Charles D'Ypres; and if that master had not been of an odd and disagreeable temper, he probably would have made a much greater progress under him. But he was constrained to quit him, and, being in very narrow circumstances, was forced to seek his fortune out of his own country. After he had contended with many difficulties he arrived at Venice, where he had the good fortune to obtain the friendship of Tintoretto; and, by studying the works of that excellent painter, and observing his instructions, he acquired a good style of colouring, as well as of composition.

To perfect himself still farther, he travelled to Rome, not permitting any thing that was curious in that city to escape his observation. He designed after the antiques, and sketched the beautiful views on the banks of the Tiber with great spirit and freedom of hand; and in the same manner designed the prospects about Naples and Puteoli. During his residence at Rome he finished several historical pictures in oil, as well as in distemper, which gained him considerable reputation; and, on his return to his own country, his compositions procured him the approbation of all the artists of his time. The subjects of some of those compositions were, Judith with the head of Holophernes; the Brazen Serpent; the Four Evangelists; and a Crucifixion. In all his performances the manner of Tintoretto was observable, for he retained that manner to the last.

He was well skilled in perspective and architecture; he disposed his figures with propriety and judgment; and had a very agreeable style of colouring. It was remarked that, in his picture of the Crucifixion, he represented the position of Christ on the Cross contrary to the general practice of all other painters, and described him as hanging only by the hands, as they were nailed, without any other support.

HENDRICK

## HENDRICK VAN VLIET.

*Painted Perspective Views and Portraits.*

He was born at Delft, in 1608, and learned the principles of painting from his uncle, William Van Vliet, who was accounted a very good painter; but, to establish himself in the best style of portrait-painting, he placed himself as a disciple with Mirevelt. However, although he shewed great merit in portrait, yet was he most successful in painting perspective views of the insides of churches, which were usually represented by candle-light; and he filled those pictures with excellent figures, of a small size, always contriving to dispose his lights in such a manner as to produce a very pleasing effect.

## CHARLES BOSSCHART VOET.

*Painted Birds, Flowers, and Insects.*

DIED 1745, AGED 75.

He was born at Zwolle, in 1670, and instructed by his brother, who was burgomaster of that city; and who, being an excellent painter of plants and flowers, gave his pupil a delicate taste for designing the same subjects. He also practised under another flower-painter for some time; but his master being apprehensive of being surpassed by Voet, seemed rather to conceal the secrets of the art of colouring from him, than to acquaint him with the true principles of it. For that reason Voet quitted him, and applied himself with the greater industry to study accurately after nature.

His proficiency soon discovered the goodness of his genius; and, when he was only nineteen years of age, his merit recommended him to the Duke of Portland, the favourite of King William III. who took him in his train to London, settled on him a considerable annuity, and bought all his works as soon as they were finished.

As he painted his subjects entirely after nature, he had those objects which he painted always ready for his use in his own garden; and he took care to supply that spot of ground with the most beautiful kinds of plants and flowers, some of them being curious exotics, and others natives of his own climate. His colouring was extremely natural, his pencil delicate, and some of his birds have been esteemed scarcely inferior to those of Hondekoeter.

## JOHN VOLLEVEN.

*Painted Portrait.*

DIED 1728, AGED 79.

He was born at Gertruydenberg, in 1649, and, according to some writers, was at first the disciple of Netscher, and afterwards of Nicholas Maas and John de Baan; but his greatest improvement is ascribed to his studies under the direction of the latter, to whom he became almost equal before he left the school of that master.

The



The Prince of Courland proved to be his first patron; and, out of a particular respect to his merit, procured him the advantage of painting the portraits of all the officers of his own regiment; and the Prince of Nassau was painted by him at full length, as large as life, which effectually established his reputation.

The colouring of Vollevens was natural, and shewed a remarkable freshness; an ease and elegance of taste appeared in his figures, which he always disposed very judiciously, and produced a striking resemblance of the persons who sat to him; and the harmony observable in all his performances, is a sufficient proof that he had profitably studied the great masters.

#### DANIEL DA VOLTERRA, or RICCIARELLI.

*Painted History.*

DIED 1566, AGED 57.

He was born at Volterra, in 1509; his family name was Ricciarelli, but the appellation of Volterra was given him from the place of his nativity, according to a custom which at that time generally prevailed through Europe.

In his youth he learned the principles of painting from Giovanni Antonio Vercelli, called Sodoma; but he improved himself abundantly more by the instructions of Balthasar Peruzzi, of Siena; and yet even under both those masters he made no considerable progress; because, though he studied with great diligence, and was impelled by a desire to succeed in his profession, yet at that time of life his genius appeared rather heavy, and his execution was slow. His first works therefore, in his own country, shewed much more of the stiffness of labour than of any thing grand in the design, or noble in the taste; and very little either of grace in his ideas, or of elegance in the invention; directly contrary to those great masters who seemed to be born painters, and whose early productions afforded promising expectations of their future perfections.

However, what he wanted in quickness of parts, was compensated by his diligence, patience, and indefatigable industry; and as he found neither antique figures, nor any fine paintings in his native city, which could inspire him with more elevated ideas, and prove incentives to him to aspire after a nobler manner of designing, he determined to visit Rome, as the only place that could furnish him with proper models for his improvement, and also with sufficient encouragement, whenever he was qualified to deserve it.

As an introductory performance, to afford a specimen of his abilities, he painted a picture in oil, representing the Scourging of Christ, with a number of figures in the composition; and those figures he designed after living models, the faces being also portraits. That picture was finished with abundance of care, and with the utmost exertion of his skill; and when it was accomplished, he presented it to Cardinal Trivulzi, who received it with great satisfaction, became his patron, and, what was still more, conceived a particular friendship for him; and, by his interest and recommendation, Volterra had soon after sufficient employment. As soon as he arrived at Rome, he no longer adhered to the manner

manner of his first masters, but studied and adopted the style of Michael Angelo Buonaroti; and was not only much improved by the works of that famous artist, but was promoted by his solicitation.

For some time he worked as an associate with Pierino del Vaga, in the chapel belonging to Agnolo de Maffimi, at Rome; and after the death of Vaga, he succeeded him by the appointment of Pope Paul III. in his pension and employment. But the work which immortalized the fame of Volterra, was the History of St. Helena finding the true cross, painted in a chapel belonging to the church of Trinita del Monte, on which he spent seven years; and the celebrated picture accounted one of the best in Europe, is among the number of the compositions painted in that chapel. It represents Christ taken down from the Cross by Joseph, Nicodemus, and other disciples; the Virgin in a swoon, supported by Mary Magdalen, and the other Mary. It is an admirable performance, disposed with great skill and judgment, having a great deal of grace, with good expression: and according to the opinion of Nicolo Pouffin, the Transfiguration, by Raphael; the Communion of St. Jerom, by Domenichino; and the Descent from the Cross, by Volterra, are the three most capital pictures in the world.

The principal works of this master are at Rome; but when he revisited his native city, he painted, as a memorial of himself, the history of the Murder of the Innocents, with figures of a small size, which was placed in the church of St. Peter at Volterra, and esteemed a master-piece of art. Not long after, Pope Paul IV. having, through an excess of zeal, determined to deface the celebrated Last Judgment of Buonaroti, on account of the nudities, was with great difficulty prevailed on to alter his resolution, by the importunity of the Cardinals, who probably were better judges of the merit of that grand composition than himself. Volterra was therefore appointed to clothe the exceptionable figures with light and proper draperies, suitable to the attitudes; and he executed that work extremely to his own honour, although it deprived the original of many of its real beauties.

He painted several grand compositions for the Cardinal Farnese, and also at the Pope's palace of Belvedere; but Julius III. who succeeded Pope Paul, having divested Volterra of his pension and employment, he quitted painting entirely, and ever after applied himself to statuary.

VOLTERRANO. Vid. BALDASSARE FRANCESCHINI.

## JOHN VOORHOUT.

*Painted History and Conversations.*

He was born at Amsterdam, in 1647, and at first was the disciple of Constantine Voorhout of Gouda, a good painter of conversations, with whom he continued for six years; and afterwards he placed himself as a disciple with John Van Noort, a painter of portraits and history, at Amsterdam, and spent five years in completing his studies under that master.



When he begun to practise independent of his instructors, he was very industrious to improve himself by studying after nature, and made so great a proficiency, that in a few years his works rose into much esteem. By the troubles in the Low Countries he was compelled to retire; and he settled at Hambourg, where he might have made a large fortune, as his paintings were exceedingly coveted, if the solicitations of his friends had not prevailed on him, contrary to his own inclination, to return to his own country. However, as soon as he arrived at Amsterdam, he found every encouragement he could wish, as well in regard to the high prices paid for his pictures, as to the prodigious demand there was for them; and as the freedom of his hand was remarkable, he painted such a number as must have diminished their price, if his pictures had not perpetually allured purchasers by their intrinsic merit.

But, although the works of this master were much admired, yet, as to himself, there appeared somewhat so reserved in his manner of address, or rather so disagreeable, that he did not meet with that countenance and favour from those of rank and fortune, to which he was justly entitled by his eminence in his profession.

One of his most capital paintings is the representation of the Death of Sophonisba, which is well designed, and the expression is strong. It is observed, in reference to the style of Voorhout, that the historical subjects which he chose to paint were of the noble and elevated kind, and such as were sufficient to employ all the powers of genius to represent them with dignity and propriety.

#### MARTIN DE VOS.

*Painted History, Landscape, and Portrait.*

DIED 1604, AGED 84.

He was born at Antwerp, in \* 1520, and had the happiness of being at first carefully instructed by his father, Peter de Vos, a very able artist; but afterwards he was the disciple of Francis Floris, with whom he gained great knowledge of design and colouring.

When he quitted the school of Floris he travelled to Rome, where he continued for several years, improved himself by studying after the best models; but being captivated with the lovely colouring of the Venetian school, he went to Venice, and attached himself particularly to Tintoretto, who soon found him worthy of his esteem, and employed him to paint the landscapes in his pictures. He also explained to him those principles and rules by which he had formed his own taste; and generously disclosed to him every secret relative to colouring, which he had either derived from his master Titian, or had been the result of his own skill and experience.

Under

\* In the Chronological Tables the birth of De Vos is fixed in the year 1531, by which account he could have been but 73 when he died, as all authentic writers affirm that he died in 1604; but according to those Tables he died in 1630, which makes him 99 at his death, though by the best accounts he was only 84; and the authors of the *Abrégé de la Vie des Peintres* fix the birth of De Vos, full as improperly, in 1534, which makes him only 70 when he died, in the year 1604, though he certainly was 84 years old at his death.

Under the direction of so able an instructor, de Vos became an excellent master, his reputation spread through all Italy; and he was not only employed for historical compositions, but he painted many portraits for the illustrious family of the Medici; and when he returned to Antwerp, he finished several grand altar-pieces, which were beheld with general approbation.

De Vos had a very fruitful invention, and composed his subjects with great readiness; his manner resembled that of Tintoretto, but his composition had less fire, and less variety in the contours of his figures. His design was correct, and his works had a considerable degree of elevation. His colouring approached near to Tintoretto, and his pencil was free; but his draperies appear too much broken in the folds; and although in many respects he had great merit, yet he seems to want grace and expression.

#### S I M O N D E V O S.

##### *Painted History, Portraits, and Huntings.*

He was born at Antwerp, in 1603, but the master by whom he was instructed is not mentioned. He occupied himself continually in studying every thing that might promote his knowledge in his profession, and was one of those masters who took pains to make the deepest researches into the true principles of the art.

He painted history equally well in large and in small sizes; his pencil is free; his touch light and firm; his colouring in general lively and agreeable, producing a good effect. His figures were well designed, although sometimes a little too much constrained in the attitudes; and he often wanted elegance and dignity in his ideas, as well as grace in the airs of his figures. But he shewed extraordinary force and nature in his pictures of the chase; and one of his compositions in that style is in the cabinet of the Elector Palatine. Houbraken observes that Simon de Vos was alive in the year 1662.

#### P A U L D E V O S.

##### *Painted Huntings and Battles.*

He was born at Hulst, in Flanders; and having obtained a competent degree of skill in his own country, he travelled through several parts of Italy and Spain, and every where met with respect, on account of his merit, as well as in designing as colouring. His style of painting was battles, and huntings of the wild bear and other game; and as he always painted after nature, his animals of every kind were correctly drawn, and their actions and attitudes had abundance of spirit and fine expression.

As he usually painted in a large size, his pictures were mostly the ornaments of magnificent halls in the palaces of the great; and at present very few of them are to be met with, as the Emperor, the King of Spain, and the Duke of Arschot, purchased the greatest part of his works at very high prices.



## JOHN VOSTERMAN.

*Painted Landscapes.*

DIED 1693, AGED 50.

He was born at Bommel, in 1643, and learned the rudiments of the art from his father, who was a portrait-painter; but he obtained that excellence to which he afterwards arrived from Herman Sachtleven, with whom he studied as a disciple. Nor had he been very long in the school of that eminent artist, before he equalled his instructor; and as he advanced in practice, he proved himself superior not only to Sachtleven, but to all his cotemporaries.

Though the merit of Vosterman was confessedly very great, yet, unhappily for himself, his vanity was still greater; and instead of pursuing his profession, by which he might have lived in honour and affluence, he consumed his time and his fortune, by assuming the appearance of a person of rank; being attended, while he resided in France, by a great number of domestics in rich liveries, frequenting the houses and assemblies of the great, and squandering his patrimony in many ostentatious follies.

Reduced at last by so indiscreet a course of life, he turned his attention to England; fame having deservedly celebrated the natives of that kingdom for being, beyond all other nations, generous and liberal to distinguished merit in any art or science. He undertook the voyage, and his reception answered his warmest expectations, for he was soon made known to King Charles II. and employed by many of the principal Nobility. That beautiful view of Windsor, which is still preserved in the royal collection, is the most remarkable picture of his painting during his residence in England. The King and the whole Court were charmed with it, and the price expected by Vosterman for it was two hundred pounds. However it is affirmed that he received but a small part of that sum; and as he could not be influenced to discontinue his expensive manner of living, what he earned was insufficient to answer his demands, and he was thrown into prison. Yet the King's neglect of Vosterman happened to be compensated by the benevolent zeal of the English artists, who discharged his debts, and restored him to liberty.

He surpassed, by many degrees, all the landscape-painters of his time in neatness of touch and delicacy of finishing. His taste was Flemish; but he worked up his pictures in an exquisite manner, and enriched them with small figures, which had wonderful truth and exactness. His scenes are always well chosen, and generally are views of the Rhine, designed with all possible accuracy. In his views he constantly represents a large extent of country, diversified with hills, lawns, groves, and lovely windings of the river; and artfully comprised the most extensive scenes in a small compass. His tone of colouring is extremely pleasing, and like nature; his touch is tender, yet full of spirit; and the boats and vessels which appear on the river, are not only drawn correctly, but they are so placed and proportioned as to delude the eye agreeably by their perspective truth.

That the works of Vosterman are at present in the highest esteem is sufficiently evident, from their being bought up by the best judges of painting, almost at any price. He

accom-

accompanied Sir William Soames, the English Ambassador, when he was sent by James II. to the Ottoman Court; intending, as he travelled in the train of the Ambassador, to sketch the most beautiful prospects in that part of the world; but as Sir William died in the voyage, the noble scheme of Vosterman, and the curiosity as well as the entertainment of the public, were by that accident unluckily disappointed.

# SIMON VOUET.

*Painted History and Portrait.*

DIED 1641, AGED 59.

He was born at Paris, in 1582, and instructed in the principles of painting by his father Laurence Vouet, by profession a painter, but one of very moderate abilities; yet Simon, by having a good natural genius, and having also opportunities of seeing many capital paintings of the best masters, among the collections at Paris, obtained a considerable degree of improvement.

While he was but a youth he was made known to Cardinal Barberini, who was Nuncio at Paris; he had the good fortune to be patronized by him; and when that Cardinal was exalted to the Papacy, Vouet flattered himself with an expectation of deriving great advantages from his favour and protection, and on that account went directly to Rome. The Pope and his nephews caressed Vouet exceedingly; they enabled him to pursue his studies with ardour and satisfaction, and conferred on him many marks of real esteem. Thus situated, he studied industriously after nature, and endeavoured to imitate it with fidelity. He painted many portraits and historical compositions during his residence at Rome for fourteen years; and if we may rely on the testimony of Sandrart, no French painter before Vouet made so successful a progress, or so respectable a figure at Rome.

At first he fixed on Caravaggio and Valentino as his models; but he afterwards quitted their manner and style for another which he formed, that was peculiar to himself, and which he found to be more expeditious, though it had much less force than the first. He had a ready invention, and having studied nature, and also practised in the academy, he was generally correct in his drawing. His pencil was light and lively; and his attitudes had somewhat very pleasing, and sometimes they had a degree of elegance; but his colouring was bad, having abundantly too much of the white, or (as the painters term it) the mealy; and his figures shew no expression of the passions of the soul. He seemed to content himself with giving a certain air to his heads, which he frequently painted in profile, and a turn which he intended for grace, though it had little or no meaning; so that he became a mannerist in all his compositions, particularly in regard to the hands, the fingers, and the heads of his figures.

The taste which Vouet introduced into France by his style of painting, although unnatural, is still followed by the artists of that country; and it is still doubted whether they will ever be able to divest themselves of it. He was accustomed to employ his



disciples (of which he had a great number) to paint his designs, which he afterwards retouched; and that practice, though it increased the number of his works, diminished their value. But those pictures which were entirely of his own hand, have a different degree of merit, and are proportionably more esteemed.

He had no genius for grand compositions, nor had he any great knowledge of perspective; and as to the union of colours, or the true principles of light and shadow, his works evidently shew that he was not sufficiently master of those points.

#### ARY DE VOYS.

##### *Painted History and Portrait.*

He was born at Leyden, in 1641, and at first was the disciple of Nicholas Knupfer, a good painter at Utrecht; but he studied afterwards in the school of Abraham Vanden Tempel. Yet although each of those masters had a considerable share of merit, he assumed a manner of his own, different from both, which was very much commended and approved.

He was naturally studious, and applied himself with uncommon diligence to his profession, till he was diverted from it for three whole years, by marrying a wife that was very rich; and being by that means enabled to indulge himself in a life of idleness, extravagance, and dissipation. But when he resumed his pencil, after so long an intermission, there was not the least perceptible alteration to his disadvantage, either in his handling or colouring.

In painting naked figures he particularly excelled, and enlivened his landscapes with such figures; choosing generally some subject from fabulous history. He also painted subjects selected from the Greek and Roman historians, with great success; his figures being well designed, and correctly drawn. The pictures of de Voys were sold at a large price, and yet there was such a demand for them, that his hand could not possibly furnish the public with a sufficient number; for they were admired by the ablest judges of painting, as being well designed, well coloured, and ingeniously composed. He was naturally of an indolent temper; and it is much lamented, that, by such a turn of mind, few of his works are now to be procured. Sometimes he imitated the manner of Poelemburg, sometimes that of Brouwer, and frequently he painted in the style of Teniers.

The history of Dido and Æneas hunting, when they are overtaken by the storm, is commended for being an excellent performance, both in respect of the design and the colouring, as also a picture of St. Cecilia performing on a musical instrument; and Houbraken mentions his having seen a picture of a soldier, painted by de Voys in a small size, which, for its merit in the handling, colouring and design, was worthy of being placed among the best works of the Flemish masters.

VRANX. Vid. SEBASTIAN FRANKS.

JOHN

## JOHN FREDEMAN DE VRIES.

*Painted Perspective.*

This master was born at Leeuwaerden in Friseland in 1527, and for five years was the disciple of Renier Guëritsen at Amsterdam; but afterwards he studied under another master, with whom he practised perspective and architecture. Having at length commenced artist, he proceeded to Antwerp, and in concurrence with other artists painted the triumphal arches erected in that city, for the entry of the Emperor Charles V. From thence he travelled to Mechlin, where he finished several fine pictures in perspective; and likewise corrected and improved some paintings in that style, which had been begun by Cornelius de Vianen, but were heavy and cold in the colouring. And the skill which de Vries manifested on that occasion, gained him very great applause.

A very memorable painting by this master, was for Gilles Hofman at Antwerp. He represented, on a wall fronting the entrance, a vista, through which appeared an elegant garden, laid out in noble parterres. That performance was so amazingly like nature, and the perspective so exactly true, that by many it was taken for a real view; and the deception was so strong, that it imposed even on the Prince of Orange, who could scarce be persuaded that it was not really what it appeared, till he was convinced by the nearest approach to it.

In that style of painting de Vries was excellent; his lights and shadows were judiciously conducted, and every object which he introduced in the perspective views of the insides of rooms, halls, or galleries, was represented with all the truth of nature, and finely coloured, with remarkable transparence. His works are dispersed through Germany, and the Low Countries, and several are to be seen in these kingdoms; they preserve the same estimation in which they were originally held, and bring considerable prices in all parts of Europe, where they are to be purchased. What frequently adds a much higher value to some of the pictures of de Vries, is, that other very celebrated masters painted the figures in his compositions, which are always well adapted to the perspective scenes designed by de Vries. However, it must be owned that the style of his architecture is quite German, heavy, and without elegance; being oftener an imitation of that nature with which he was conversant, than the result of his own invention or imagination.

One of the best pictures of de Vries (in this kingdom), representing the inside of a room, with figures delicately painted, describing the Salutation of the Virgin, is in the possession of Dr. Robinson.

## HENRY CORNELIUS VROOM.

*Painted Sea-ports, Calms, Storms, and Sea-fights.*

He was born at Hæerlem, in 1566, the son of a statuary, who died when Cornelius was very young; and his mother having afterwards married Cornelius Henricksen a painter, he learned the art of painting under his direction; till at last finding himself too harshly

treated



treated by his stepfather, he quitted Haerlem, and went to Rotterdam, to obtain more skill in his profession.

Either from a disposition naturally restless, or perhaps from a desire to improve himself, he went to Spain, where he spent some time with a Flemish painter of no great note, who resided at Seville; and afterwards he travelled to Rome. There he had the good fortune to be taken into the service of Cardinal de Medici, and for two years worked in his palace; having, in that time, finished several large compositions. But, by his establishment in the Cardinal's family, he had frequent opportunities of conversing with Paul Bril, and received signal advantage from his intercourse with that eminent artist. From Rome he visited Venice, Milan, Genoa, and other cities of Italy, and returned to Haerlem, where he very industriously followed his profession; but intending to dispose of some of his works of Spain, he was shipwrecked in the voyage, and by a successful endeavour to represent the storm in which he suffered, the picture of it sold for so unexpected a price, that he no longer hesitated to make those kind of subjects his entire study and employment.

This master was fixed on to draw the designs of the engagement between the English and the Spanish Armada, in 1588; and he executed that subject in ten pictures, intended as patterns for tapestries, each piece containing the description of the particular incidents of each day. Those designs were at that time much commended; though it must be allowed that he disposed his vessels injudiciously in most of his compositions; for his vessels are designed without grace or elegance, as to their forms; and by his wanting a competent knowledge of perspective, he placed the horizontal line so high, that it destroyed the distance which he wished to express; because, the more any horizontal line is depressed, the more remote all objects must necessarily appear. His works are now in no great esteem.

---

## W.

LUCAS DE WAAL, or WAEL.

*Painted Battles and Landscapes.*

DIED 1676, AGED 85.

HE was born at Antwerp, in 1591, and studied the art of painting under his father, John de Waal, who was an artist of considerable note; but he afterwards became the disciple of John Brueghel, whose manner he followed with great success, and his pictures contained a greater variety than those of his master. He spent several years in Italy, and particularly at Genoa, with his brother Cornelius de Waal, where he finished many noble designs

designs in fresco as well as in oil. He painted battles in an excellent style, and designed his figures with spirit and good expression. But his particular merit was shewn in his landscapes, in which he introduced great variety of steep precipices, craggy rocks, waterfalls, torrents, and other picturesque incidents, much in the manner of Brueghel, each object being very happily imitated, and extremely natural.

CORNELIUS DE WAAL, or WAEL.

*Painted Battles and Landscapes.*

DIED 1662, AGED 68.

He was the son of John, and brother to Lucas de Waal; born at Antwerp, in 1594, and learned the art of painting from his father. His landscapes were highly esteemed for the choice of his situations, for the judgment he shewed in conducting his distances, and for excellent keeping. But the subjects in which he appeared most eminent, were battles and sea-fights, in which the joy and exultation of the victors, and the dejection and terror of the vanquished, were strongly expressed. He filled his designs with an abundance of figures, which he grouped and disposed with great skill. His invention was lively and fruitful; his pencil free, and very masterly; and an agreeable manner of colouring recommended his pictures to the best judges of his time. Though it must be confessed, that his taste is entirely Flemish, in the airs and forms of his figures, in their habits, their characters and countenances, and also in his cattle.

However, from an eager desire to improve himself, he travelled to Italy; and in some of the principal cities was employed by persons of the first rank, and by his paintings acquired honour and riches. The Duke D'Arfchot appointed him his principal painter; and for Philip III. King of Spain he finished several grand compositions of battles, extremely to the satisfaction of that Monarch, and his whole Court.

Houbraken mentions with great approbation one picture of de Waal, which he saw at Amsterdam. The subject of it is, the storming of a fortification; with a vast number of figures, well designed, and with good expression. He takes particular notice of a commanding officer in the front, mounted on a dappled grey horse, and especially notices a figure in black armour, at some distance, riding among a throng of foot soldiers, which he seems encouraging to rush on to the attack; and the whole had a good effect. According to Houbraken's description, that very picture hath since his time been imported into this kingdom, and is at present in the possession of Doctor Robinson.

ROBERT WALKER.

*Painted Portrait.*

DIED 1658.

He was an English artist, who improved himself by studying the works of Vandyck; and, during the usurpation, was much esteemed by the republican party, and painted the portraits of Oliver, and all the principal officers of his army. The most memorable cir-



cumstance in the life of this master is, that one of his portraits of the Protector was accidentally sold, for five hundred pounds, to the Duke of Tuscany's resident in London; but whether he paid that immense price out of compliment to the pride and power of Oliver, or to the merit of the performance, may easily be conjectured, when it is considered that the transaction happened while the power of the usurper subsisted.

He painted the portraits of Lambert and Cromwell, in one picture, which was in the possession of the Earl of Bradford; and the portrait of himself, painted by his own hand, is said to be placed in the founder's gallery, near the public library at Oxford.

### JOHN ABEL WASSENBERG.

*Painted History and Portrait.*

DIED 1750, AGED 61.

He was born at Groeningen, in 1689; and having spent some time in designing, he was placed as a disciple with John Van Dieren. But his principal knowledge in the art of painting was derived from the precepts of Vander Werf, who taught him the best manner of penciling and colouring; and, by a close application to his profession, he soon qualified himself to appear with great credit in the world.

Having completed his studies at Rotterdam, he returned to his native city, and was employed in several considerable works in the salons and grand apartments of the Nobility; for which he composed historical designs, and interspersed them with portraits painted in a good style, well coloured, and with a strong likeness. Those works procured him great approbation, and recommended him to the notice of the Prince of Orange, who employed him to paint the portraits of himself and his Princess, as also the chief ladies of his Court.

But, beside the compositions which he finished in a large size, he also painted easel pictures, which he worked up with exquisite neatness: and it seemed somewhat extraordinary that an artist, who was so generally accustomed to large works, whose effect on the eye must be at a distance from the painting, could adapt his touch, his tints, and his handling, to such small works as required the nearest view to observe their beauties, and yet in each style to shew himself equally a master.

Among several of his small-sized pictures, a Nativity is particularly mentioned, which in every respect is charmingly executed.

### ANNA WASSER.

*Painted Portraits in Miniature, and Pastoral Subjects.*

DIED 1713, AGED 34.

She was born at Zurich, in Switzerland, in 1679, being the daughter of Rudolph Wasser, a person of considerable note in his own country. She had the advantage of receiving very early a polite education; and as she shewed a lively genius, particularly in designing, she was placed under the direction of Joseph Werner, at Berne. At first he made her study

study after good models, and copy the best paintings he could procure, that he might form a true judgment of her talents; but, after he had instructed her for some time, having seen a copy which she had finished of a Flora, after a picture of his own painting, it astonished him to see such correctness and colouring in so young an artist, as she then was only thirteen years of age.

She painted at first in oil, with very promising appearances of success; but afterwards she applied herself entirely to miniature, for which indeed nature seemed to have furnished her with peculiar talents. Her work in that style soon procured her the favour of most of the Princes of Germany, and the Nobility of Holland; and the Duke of Wirtemberg, in particular, sent the portraits of himself and his sister in large, to be copied in miniature by her hand; in which performance she succeeded so happily, that her reputation was effectually established through all Germany.

Though, by the influence of her father, she was prevailed on to devote most of her time to portrait-painting, as those kind of pictures produced a much greater, and a more immediate profit to his family, yet her favourite subjects were those of the pastoral kind, in which she displayed the delicacy of her taste, in invention and composition, in the elegance of her manner of designing, and in giving so much harmony to the whole as never failed to afford pleasure to the most judicious beholders. But, in all her subjects, she discovered a fine genius, an exceeding good taste, and agreeable colouring.

#### ANTHONY WATERLOO.

##### *Painted Landscape.*

Houbraken and Weyermans, the principal Dutch authors who write any thing relative to Waterloo, make no mention of the place or time of this artist's nativity, nor of the master by whom he was instructed in the art of painting; but they take notice, that by some it is said he was born at Amsterdam; and as positively affirmed by others, that he was born at Utrecht, near which city, and in it, he spent the greatest part of his life. However, his style sufficiently distinguishes him from any of his contemporaries, and his merit entitles him to a place among the best painters of the Low Countries.

His scenes are agreeable representations of simple nature, though he wanted skill to assist or improve it; he imitated justly what he saw, but wanted elegance in his choice of objects, as well as in the choice of his situations; yet truth and nature are visible in all his performances. There is generally a great degree of clearness in his skies, and very good keeping in respect to his distances; he shews an extraordinary variety in the verdure of the trees and grounds which compose his subjects; and he adapted them very judiciously to the different hours of the day, as also to the different seasons of the year. The trunks of his trees are particularly laboured, and the reflections of objects in the water are wonderfully transparent.

Several of the landscapes of Waterloo have no figures, because he was conscious of his want of ability to execute them in such a manner as to add any degree of honour to the



rest of the work; and therefore he procured Weeninix to insert the figures and cattle in many of his landscapes, which at present adds considerably to their value. In his own time his pictures were eagerly purchased, and at large prices; nor are they, even at this day, held in less estimation; but his paintings are now very rarely to be purchased, though he has left abundance of excellent drawings, and etched a great number of his designs, which have a great deal of spirit, and are true nature.

#### ANTHONY WATTEAU.

*Painted Conversations, Landscapes, and Encampments of Armies.*

DIED. 1721, AGED 37.

He was born at Valenciennes, in 1684, and received some instructions from an indifferent painter, who resided in that town. But Watteau, who neither wanted genius nor application, soon obtained sufficient skill to perceive the incapacity of his instructor, and therefore quitted him, and placed himself with another, whose principal employment was designing theatrical decorations; and for a short time he assisted that master in the ornaments of the Opera-house at Paris. But, being afterwards left destitute and unknown in that great city, he laboured under such difficulties, that, to procure an immediate maintenance, he was compelled to work for the shops, and, with all his industry, could scarcely get even a poor subsistence.

While he was in that wretched situation, he accidentally became intimate with Claude Gillot, who was in good esteem for his designs in the grotesque style, though in other respects he was accounted but an indifferent painter, and very incorrect. Gillot conceived such a friendship for Watteau, that he freely communicated to him all the observations he had made in the art, and every precept by which he formed his own taste, and in short instructed him to the utmost of his ability; so that Watteau soon equalled his master in invention and readiness of execution, till at last he exceedingly surpassed him. For, as he in a short time had access to the Luxembourg gallery, by being employed under Audran, he was strongly affected with viewing the works of Rubens; he studied them with attentive pleasure; he acquired new ideas of light and shadow, and of the true beauty of colouring, to which before that time he had been totally a stranger. Immediately he quitted his former taste of design derived from Gillot, and assumed another in its stead, peculiar to himself, that was more elegant, and more correct.

From that period the reputation of Watteau increased daily; though, as his manner of thinking, composing and colouring, was quite new, his performances were neither so much admired nor coveted, while he lived, as they have been since his death; and they seem to be still increasing in their value. He hoped to have added to his fortune and credit, by visiting London: but the bad state of his health during his continuance in that city, which was but for one year; the novelty of his style, which at first seemed rather to surprise agreeably than immediately to excite either admiration or applause; and perhaps his not being sufficiently known

known to those who were the best judges of the art; those several circumstances might have contributed to his not having experienced in England such an encouragement as was proportioned to his merit.

He accustomed himself to copy the works of the best artists, and made the colouring of Rubens and Vandyck always his models. He was indefatigable in designing, never permitting his pencil to be unemployed; as may readily be conjectured, from the great quantity of works which he sketched and finished. His subjects are generally comic conversations, the marchings, haltings, or encampments of armies, landscapes, and grotesques, all which he finished with a free, flowing pencil, a pleasing tone of colour, a neat and spirited touch, and they are also correctly designed. The figures which he introduces in his compositions, in whatever character he designs them, have a peculiar grace in the airs of the heads, and somewhat becoming in their attitudes; their actions are easy and natural, and they are always agreeably and skilfully disposed. The colouring of his landscapes is lively, his trees are touched with a singular freedom, and the whole together has a charming effect.

Although the compositions of Watteau cannot be justly considered as of the first rank, yet they have their particular merit; and, in their way, have a degree of excellence which no subsequent artist has yet equalled, and they seem to advance daily in the esteem of the public.

#### ANSELME WEELING.

*Painted Portraits, Conversations, and History.*

DIED 1749, AGED 74.

He was born at Bois-le-duc, in 1675, and learned the art of painting from one Delang, a portrait-painter of very low rank, to whom in a short time he shewed himself superior; for it may be often observed, that many excellent painters have been disciples to very indifferent masters, and have owed their future eminence to the powers of their own genius, and their assiduity in studying after nature.

Weeling soon quitted Delang, not without feeling a conscious pride on observing the superiority he had gained over his instructor; but going to Middleburgh, and seeing some fine original paintings of different masters, which were there in the possession of a picture merchant, he was mortified to find himself so inferior in every respect to what might be expected from a good artist; it almost reduced him to a despair of ever succeeding in his profession, and made him resolve to fix his residence in the East-Indies. However, the merchant encouraged him, and recalled him from his despondency, by offering him the opportunity of studying after the best paintings in his collection; and he kept him in his house for two years, copying the works of those great men who were the best models for the improvement of his taste, his colouring, or his handling.

From that time he became uncommonly industrious, and at last composed and finished several pictures, in the style of Vanderwerf and Schalcken, which were very highly commended,



commended, and immediately bought up at large prices. It was then in his power to have established his fortune and his reputation; but, by some unaccountable infatuation, he grew dissolute, and lost not only the esteem of the public, but forfeited also the favour of his best friends. His manner of life proved to have a great influence on all his latter productions; for they are by no means equal to those of his early time; and by a neglect of his practice, and a disregard to his moral character, he was reduced to the utmost wretchedness and want before he died.

His taste of design and colouring was very good, and his knowledge of the chiaro-scuro very extensive; for which reason many of his subjects represent figures by candle-light. His first and best works, after his studies at Middleburgh, are as much commended and coveted, as his latter works are disliked and contemned.

JOHN BAPTIST WEENINX, called the Old.

*Painted Landscapes, Portraits, Animals, and Flowers.*

DIED 1660, AGED 39.

He was born at Amsterdam, in 1621, and placed as a disciple with Abraham Bloemart, who was excellently qualified to give him every necessary instruction; and his pupil received proportionable improvement. Weeninix laboured incessantly, and shewed a careful attention to the precepts of his master; but he daily increased his knowledge, by studying nature, and designing every object that appeared worthy of being inserted in his future compositions. Particularly he was fond of making sketches after elegant buildings that were entire, or of castles that were ruinous and decayed, as also ships and animals of all kinds, by which method of practice he rendered himself an universal painter.

After he left the school of Bloemart, he spent some time with Nicholas Moojart, and adopted his manner so effectually, that it was scarce possible to distinguish the work of the one from the work of the other. He also spent four years at Rome, where he was patronised by Cardinal Pamphilio, who wished to detain him in that city, and engaged him in the service of the Pope; but the importunity of his wife, and the joint solicitation of all his friends, induced him to return to his native country.

He excelled equally in history, portrait, animals, sea-ports, and landscapes; and every subject he painted was agreeably executed, with an excellent tone of colour; but his portraits, in particular, had force, freshness, and great resemblance. His pictures of the larger size are in general accounted better than those in a small; for he found it difficult to adapt his pencil to such different proportions, with such neat exactness as could be wished. And yet there are some small pictures of his hand, which appear as delicately finished as some of Gerard Douw, or Mieris; though, on a judicious inspection, they are found less spirited, and less exquisite, than the works of either of those masters, and the figures want correctness and elegance.

He

He painted with a surprising and almost incredible expedition, having very often not only sketched, but finished a picture five or six feet high in the compass of one day; and particularly he finished one, representing a bull baited by dogs, painted after nature, in that space of time. It is also asserted, that in one summer's day he begun and entirely finished three portraits on canvas, of a three-quarter size, and the heads were full as large as life.

Houbraken mentions a very capital picture of this master, of which the subject was the Prodigal Son, which he describes as being excellent in the invention and composition, and touched with a mellow and a charming pencil.

JOHN WEENINX, called the Young.

*Painted Landscapes, Animals, Huntings, and Dead Fowl.*

DIED 1719, AGED 75.

He was the son and disciple of John Baptist Weenix, born at Amsterdam, in 1644; but although his father exerted all his industry to improve him in every branch of his profession, yet the most essential part of his skill was derived from his incessant study of nature. He painted as great a variety of subjects as his father, and with great success. The pictures of his first time can scarce be distinguished from those of John Baptist Weenix; nor is it possible to find so strong a resemblance in the works of any two painters, as to their manner or merit. The younger Weenix, however, avoided what was most exceptionable in the works of his father, which was a predominant grey or brown colour, observable in the paintings of that master. He also had a surprising power of his pencil, and finished with an equal degree of excellence what he painted in a large and a small size.

The Elector John William, Count Palatine of the Rhine, invited Weenix to his Court; he allowed him a considerable pension; and employed him to adorn the galleries at Bensberg, which he accomplished with very great applause; having in one gallery represented the hunting of the stag, and in the other the chase of the wild boar. The figures, landscapes, and animals, were all executed by his own pencil, and equally well finished.

Although the old Weenix was justly very much esteemed; yet was he far surpassed by his son, whose usual subjects were, animals of every kind, landscapes, and flowers, and those he painted exactly after nature. His colouring was true; he had the skill to vary his touch according to every different subject, without adhering to the style of any particular master, either in his pencil or his colour; and his figures had as much merit in their design and disposition, as any other part of his works.

One of the pictures of the younger Weenix was sold for three hundred florins, though the subject was only a pheasant and other game.



ADRIAN VANDER WERF, Chevalier.

*Painted History, Portraits, and Conversations.*

DIED 1727, AGED 68.

He was born near Rotterdam, in 1659, and received his first instruction from Picolet, a portrait-painter; but he was afterwards the disciple of Eglon Vanderneer, with whom he continued for four years, and made so happy a progress, that before he quitted that master he copied a picture of Mieris's painting so exceedingly exact, that it afforded as much surprise as pleasure to all judges who examined the neatness of the penciling, and the truth of the imitation.

He took pains to improve himself, by designing after the best plaister figures he could procure, which were casts from the antique; and acquired a much better taste of the delicate turn of the limbs, and of the naked in general, than he had hitherto possessed; so that he was introduced into the world at a very early time of life, with all possible advantages. Before he was engaged in the service of the Elector Palatine, he employed himself in painting portraits in the manner, and also in the size of those of Netscher; but he was soon disgusted with that kind of painting, and applied himself entirely to paint historical subjects in a small size. The Elector, having accidentally seen some of his performances in that style, conceived such a friendship for the artist, and such a fondness for his paintings, that he engrossed the greatest part of his works, and those that were most capital.

That Prince shewed Vander Werf every mark of real esteem, and also of liberality and beneficence. He conferred on him the order of knighthood, ennobled his descendants, honoured him with a present of a chain of gold and a medal, presented him with his portrait set with diamonds of great value, and allowed him a noble pension, besides paying him generously for his work. And being complimented with a picture of Diana and Calista, by the wife of Vander Werf, he gave Vander Werf, in return, six thousand florins, and to his wife a magnificent toilette of silver.

The genius of this master peculiarly directed him to the painting of history in small, which he finished in a most exquisite manner. His pencil is tender and sweet, his design correct, and the roundness and relief of his figures appear truly admirable; but his carnations are not lively, they have somewhat of a yellowish tint; and though, in the polish of his finishing, he had no superior, yet in most of his works his colouring is cold, and hath more of the appearance of ivory than of animated flesh. He spent a great deal of time on his pictures, to give them the utmost transparence; but, by that intense labour, the spirit of his works seemed to be considerably diminished. The pictures of this eminent master's hand are still purchased at very high prices, and are rarely to be met with; but at this day his paintings do not excite so great a degree of admiration as they seem to have done in the life-time of their author, though they are very highly prized.

## PETER VANDER WERF.

*Painted Portraits, Conversations, and History.*

DIED 1718, AGED 53.

He was born near Rotterdam, in 1665, and was the disciple of his brother Adrian Vander Werf. At first he copied the works of his brother, with the same tone of colour, and the same delicate manner of finishing; but afterwards he painted from his own designs, and those were generally re-touched by Adrian, which entitles them to much greater esteem, than any other of his performances which were entirely of his own hand.

He painted portraits and conversations extremely well; and, without allowing him to be any way on an equality with his brother, yet he may be considered as a very able artist; and a small picture of his painting was, in the year 1713, sold at Rotterdam for five hundred and fifty guilders. That picture represented three girls playing with flowers; and a copy after a painting of his brother Adrian, which represented a Holy Family, was, in the year 1731, sold for eight hundred guilders.

## JOSEPH WERNER.

*Painted History and Portrait, in Oil, and Miniature, and Fresco.*

DIED 1710, AGED 73.

He was born at Berne, in Switzerland, in 1637, and instructed in the principles of painting, particularly in design, by his father, who was an artist of good esteem; but he afterwards was placed as a disciple with Mathieu Merian, at Frankfort. Under that master he discovered so apt a genius, and made so quick a progress, that Merian, desirous to have the talents of his pupil properly cultivated, advised him to perfect himself in Italy, and procured for him a friend, with whom he travelled to Rome without any expence. There Werner applied himself industriously to his studies, and not only examined every object by which he could be improved, but took pains to copy and design the best productions of ancient and modern art; and by that means acquired such a readiness of hand, as enabled him to make an incredible number of sketches, and valuable designs.

He painted as well in fresco as in oil; but having a predominant inclination to miniature, he indulged it, and ever after devoted his pencil entirely to that kind of painting; in which (according to the testimony of Sandrart) he arrived at great excellence; and Sandrart, who had seen his works, was an indisputable judge of their merit.

He painted historical subjects in miniature with remarkable neatness and elegance; they were correctly designed, and well coloured; his distances receded happily; his figures were finely proportioned, and had good expression; and the whole had a great deal of harmony. But his chief pleasure consisted in painting portraits, which he finished in an exquisite manner, and gave his pictures a most exact resemblance of his models.



For some years he was employed at the Court of France, where his performances procured him honour; and he afterwards painted the portrait of the Arch-Duchess at Inspruck, for which he was liberally recompensed, and received the distinction of a chain of gold and a medal. But notwithstanding the happy situation of his affairs, while he lived at Auxbourg, where he was incessantly engaged by the Princes and prime Nobility of Germany, yet he was anxious to revisit his native city, though, on his arrival there, he found himself much disappointed in his expectations; and on that account he soon after accepted of the employment of Director of the Royal Academy of Painting at Berlin, to which he was appointed by a patent from Frederick III. King of Prussia, with a salary of fourteen hundred rix-dollars a year.

ROGER VANDER WEYDE, called ROGER of BRUGES.

*Painted History and Portrait.*

He was born at Bruges, about the year\*1415, and was the disciple of John Van Eyck, the discoverer of the art of painting in oil; but that master concealed the secret of the discovery from his disciple till within a short time of his death, and then fully acquainted him with every particular. From that period Roger began to make himself known by many grand compositions in a large size, his figures being very well designed; and he is considered as one of the first of the Flemish artists who improved the national taste, and divested it of the gothic in some small degree; for he shewed considerable grace in the airs of his heads, and was correct in his design. He was very attentive to the expression of his figures, and in that respect was generally true. Several Princes, and many of the most eminent persons of his time, had their portraits painted by him, and he obtained both fame and fortune by the variety of works in which he was employed.

He made himself very memorable by some paintings which are in the Town-hall at Bruges, and which have been exceedingly commended. The subject of one is the exemplary justice of Trajan executed on one of his soldiers, on the complaint of a mother whose son had been murdered by him: the subject of the other is, Archambrant, Prince of Brabant, stabbing his nephew, who was his next heir, when he himself was near dying, for

\* Mr. Descamps is guilty of an extraordinary oversight in regard to Roger Vander Weyde, which, in so judicious a writer as Descamps, seems unaccountable; for, in page 7 of his first volume, he describes Roger of Bruges as a painter who was correct in his manner of designing, and who gave a competent degree of grace to his figures, without mentioning the year of his death. And yet, in page 33 of the same volume, he describes Vander Weyde in a more particular manner, as if he was a different master; fixes his death in 1529, which would make him 114 years of age at his death, supposing him to have been born (as most authors testify) in 1415; and he also enumerates several of his principal performances. From whence it appears that Mr. Descamps concluded Roger of Bruges and Vander Weyde to be different persons.

But it is an indisputable fact that they were only different names for one and the same person; that ancient master being distinguished by the appellation of Roger of Bruges, on account of the city in which he followed his profession, as it was also the place of his nativity; and his real name was Roger Vander Weyde.

for having ravished a maid of that country. In both histories the painter hath shewn great abilities and good expression; and in the countenance of the Prince of Brabant there is somewhat strikingly terrible, a mixture of grief and revenge, combined in the face of a dying person.

GERARD WIGMANA.

*Painted History.*

DIED 1741, AGED 68.

He was born at Worckum, in Friseland, in 1673; and, as soon as he was qualified to travel, went to Italy, where he studied the paintings of Titian, Raphael, and Julio Romano. Those he made use of as his models, and for some time copied and designed the works of those celebrated artists, with great attention and uncommon labour; so that, when he returned to Holland, he was enabled to compose his own subjects, which he usually took from some passages of the Roman, Grecian, or fabulous historians; and he was so exceedingly diligent at his work, that though his pictures are finished extremely high, yet by his unwearied perseverance he finished a great number of them.

He was not more remarkable for the delicacy of his pencil, than for his abundant vanity; he seemed so fond of lavishing exorbitant praises on his own productions, that he neither afforded an opportunity to others to commend them, nor left them even an inclination to it; but, by his vain compliments to himself, discredited his work, and disgusted his best friends, as well as the ablest judges who viewed them. As an instance of his pride and presumption, it is asserted that he demanded near three hundred pounds for one picture, of which the subject was the Death of Alexander. It had indeed great merit in several parts, but it was not correct in the drawing or design, and had many imperfections in regard to the disposition and expression; but the price demanded appearing too exorbitant for any judicious person to become a purchaser, it was never sold till after his death. He also painted the Parting of Hector and Andromache, and many other historical subjects; but the rates he expected prevented their being sold, though his works were extremely coveted.

The disappointments which he perpetually met with so effectually mortified him, that he was at last induced to visit London, in hope of greater success; but he found that the English nation, though always ready to encourage the appearance of merit, was equally apt to be disgusted by conceit and vanity; he therefore met with no other reception in England, than he had before experienced in his own country. However, he certainly had very singular merit in some parts of his profession, and deserved a much better lot; but he fell a sacrifice to his having too exalted an opinion of his own abilities.

His pictures are for the most part tolerably well composed; and his colouring, in which consisted his chiefest excellence, is remarkably brilliant and transparent, and is most highly finished, with a light, neat, and delicate pencil. But his expression is very indifferent; his figures are not elegantly grouped; the historical characters are never marked with



sufficient precision; and his drawing is frequently incorrect. And yet the clearness and sweetness of his colouring pleasingly attracts the eye, and may sometimes mislead the judgment. He imagined himself equal to Raphael, at least in his colouring, and affected to be called the Raphael of Friseland.

#### ADAM WILLAERTS.

*Painted Storms, Calms, and Sea-ports.*

DIED 1640, AGED 63.

He was born at Antwerp, in 1577, and was very much esteemed for having a good knowledge of perspective, a free, light pencil, and an agreeable manner of colouring, except that sometimes it was a little too grey.

His usual subjects were sea-pieces, views of ports, havens, and shores, with fish-markets, processions, or vessels lading or unlading; and in all his compositions there are a great number of small figures, which he generally sketched after nature, and he gave them draperies suitable to the mode, and to their occupations. Sometimes he represented the burning of houses, ships, and villages, in which subjects he was allowed to have abundance of merit; but at present his works are not as much esteemed as they have been formerly, because, although there is a competent share of clearness and transparence in many of his pictures, there is also somewhat dry and stiff in his manner; his figures want grace and elegance; and though his scenes and vessels, as well as his figures, were copied from nature, his choice was frequently not commendable. He had a son,

#### ABRAHAM WILLAERTS.

who was born at Utrecht, in 1613; and who successively was the disciple of his father, of John Bylert, and also of Vouet; and he continued for several years in the service of Prince Maurice.

#### WILLEBORTS. Vid. BOSCHAERT.

#### JOHN WILDENS.

*Painted Landscapes and Figures.*

DIED 1644, AGED 60.

He was born at Antwerp, in 1584, but the master under whom he was instructed is not mentioned. He studied every object after nature, and became an excellent painter of landscape. His skies, trees, grounds, and waters, are all true imitations of what he had observed in his walks through the country; and every thing he painted was lightly and freely executed.

Wildens was very much esteemed by the public, when Rubens, observing his merit, attached him to himself; and the approbation of so admirable an artist is more than a thousand

thousand encomiums of other less able judges in favour of Wildens. Rubens employed him, as well as Van Uden, to paint the back-grounds of his grand compositions, where landscape was necessary; and he commended him extremely for adapting his tone of colour to the rest of the design, and to the neighbouring tints, with such accuracy and judgment, that the work of Wildens and Rubens harmonized as happily as if their combined labours had only been executed by one pencil.

He had a good genius, and his choice of nature was exceedingly agreeable; his execution was very ready, and in that respect he was superior to Van Uden; he had somewhat pleasing and natural in his colouring, and he designed and painted the figures in his landscapes in a good style. Two of the most capital paintings of Wildens are in the chapel of St. Joseph at Antwerp; the subject of one is, the Flight into Egypt, and of the other, the Repose of the Virgin, with angelic beings ministering to her. The landscape in those pictures appears superior to any of the works of Wildens; and the figures were painted by Lang Jan, but they have all the beauty, delicacy, and grace of Vandyck.

#### MICHAEL WILLEMAN S.

*Painted History.*

DIED 1697, AGED 67.

He was born at Lubeck, in 1630, but travelled to Holland to obtain a proper instructor in the art of painting, and for some time studied under Backer; yet afterwards he was the disciple of Rembrandt. Under the direction of that great master he applied himself industriously; and having by his own practice, as also by the precepts and example of Rembrandt, improved himself considerably, he returned to his native city, and gradually became very eminent.

One of his most celebrated pictures, is Vulcan forging the Arms of Mars, which he painted for the Elector of Brandenburg, at Breslau; but there are few of the churches, or palaces of the Nobility in Germany, which are not adorned with some of the paintings of Willemans.

#### JOSEPH VAN WINGHEN, called the Old.

*Painted History.*

DIED 1603, AGED 61.

He was born at Brussels, in 1542, and went while he was yet very young to Rome, to pursue his studies; and having spent four years in designing the greatest curiosities of that city, and received a proportionable degree of improvement, he returned to his native city, where his remarkable talents procured him the favour of the Prince of Parma, who took him into his service, and appointed him his principal painter.

Among the best pictures of this master a Last Supper is mentioned, of which Van Mander writes in high terms; and there is, in the cabinet of the Emperor, a fine design

by



by Van Winghen, representing Apelles falling in love with Campaspe while he painted her picture. But the work which contributed most to the advancement of his reputation, was a noble allegorical composition, in which appeared a skilful union of invention and art.

JEREMIAH VAN WINGHEN, called the Young.

*Painted Flowers and Portraits.*

DIED 1648, AGED 70.

He was the son and disciple of Joseph Van Winghen, born at Brussels, in 1578, who shewed an early genius to painting; and, through the careful instruction of his father, being sufficiently qualified to receive improvement by travelling, he visited Rome and other parts of Italy, and obtained extraordinary applause through every city where his works were exhibited.

Although he principally studied historical composition while he resided in Italy, yet when he returned from that country to Frankfort, where he settled, he gave himself up entirely to the painting of portraits, in which he was truly excellent; as he not only finished his pictures with great care, but gave them a striking resemblance, and the look of life.

GILES DE WINTER.

*Painted Conversations.*

He was born at Leuwarden, in 1650, and was one of the best disciples of Brackenburg. His subjects were the same with those of his master, the amusements and recreations of peasants, their feasts and dancings, which he represented in a lively and an agreeable manner.

He was remarkable for the clearness of his colouring, and his design was very correct. His imagination was so strong that he never gave himself the trouble to sketch his designs after nature, but composed them at once on the canvas, and finished them, from his own ideas, with full as much truth as if every object had been placed before his view. He lived in the strictest intimacy with the old and young Griffier, and spent several years of his life entirely with the latter, by whom the compositions of De Winter were exceedingly admired.

WILLIAM WISSING.

*Painted Portrait.*

DIED 1687, AGED 31.

He was born at the Hague, in 1656, and learned the art of painting from William Dodoens, or Doudyns, a painter of history, with whom he studied historical design as well as portrait; but his genius directed him to the latter. When he had spent some years under that master, he visited England, and improved himself considerably by working along with Sir Peter Lely. He imitated the style and colouring of that master with so

much

much success, that he soon rose into reputation; and, by painting several portraits of the Duke of Monmouth, he obtained the favour of King Charles II. and was employed by the whole Court.

He had the honour to be competitor with Sir Godfrey Kneller, though the superiority was allowed to the latter, on account of that dignity and air which Kneller generally gave to his portraits; however, the real merit of Wissing as an artist, as also the politeness of his manners, secured to him the esteem of the great, and provided him employment as long as he lived.

Houbraken says that Wissing was principal painter to James II. and sent by that Monarch to the Hague, to paint the portraits of William and Mary, at that time Prince and Princess of Orange, by which performances Wissing gained extraordinary reputation.

#### MATTHEW OR MATTHIAS WITHOOS.

*Painted Landscape, Fruit, Flowers, and Insects.*

DIED 1703, AGED 76.

He was born at Amersfort, in 1627, and was the disciple of Jacques Van Campen, with whom he continued for six years, and distinguished himself above most of his contemporaries in those particular subjects which he painted. When he quitted Van Campen, he wanted no farther improvement than what he was capable of obtaining by a careful observation of nature, and therefore he applied himself to that study with an equal degree of curiosity and industry; and, to furnish himself with a greater variety of objects, he travelled along with Otho Maffæus to Rome, where he studied for two years.

His general subjects were fruits, flowers, insects, landscapes, still life, and reptiles, particularly serpents and venomous creatures, which he painted with a very uncommon degree of spirit. He finished all his subjects of the latter kind exquisitely, with great force, nature, and relief. He was much caressed by Cardinal de Medici, and was principally employed in his service during his continuance at Rome.

He received great prices for his pictures, which, at that time, they were thought justly to merit; and he for the most part introduced thistles and other plants, with snakes, adders, or vipers, among them, which he always painted after nature, with an extraordinary neatness of pencil. His pictures, even in his life-time, sold for five or six hundred florins a piece; and yet the high finishing of them, and their lively imagination of nature, constitute their principal merit.

#### JOHN WITHOOS.

*Painted Landscape.*

DIED 1685, AGED 37.

He was the eldest son of Matthias, born at Amersfort, in 1648, and instructed by his father in the art of painting; but he completed his studies at Rome, where he continued for



for several years. Generally he painted landscapes in water-colours; and as he sketched most of the beautiful views in the environs of Rome, having always accustomed himself to study after nature, he brought with him, when he returned from Italy, a great number of drawings of the most pleasing scenes which occurred to him, as materials for his landscapes, which he finished highly; and they received universal approbation, as his colouring appeared extremely natural, and his pictures had an unusual force. He was retained in the Court of the Duke of Saxe-Lauwenburg, and died there.

PETER WITHOOS.

*Painted Flowers and Insects.*

DIED 1693.

He was the second son of Matthias Withoos, born at Amersfort, and directed in his studies by his father. His subjects were insects, flowers, plants, and reptiles, which he painted in water-colours, in a most neat and delicate manner, after nature; and his pictures were highly applauded. Persons of taste and curiosity in Holland purchase the works of this master at very high prices, and preserve them carefully in port-folios. There was also another son of Matthias, named

FRANCIS WITHOOS,

who painted in the same style and manner as his brothers; but he was in no degree comparable to either. He was engaged, by a Dutch commander, to undertake a voyage to Batavia, in the East-Indies, to paint the plants and insects peculiar to that climate and country; but, when he returned Holland, his latter performances were thought to be far inferior to those of his earlier time. He died in the year 1705.

JACQUES DE WITT. Vid. DEWITT.

EMANUEL DE WITT.

*Painted Architecture, Portrait, and History.*

DIED 1692, AGED 85.

He was born at Alcmæer, in 1607, and was the disciple of Evert Van Aelst Willemfszon. He painted portraits with very great success, and sometimes composed historical subjects; but his principal excellence consisted in perspective architecture. Those subjects by which he gained the greatest credit, were the views of the insides of churches and magnificent buildings; for in those he was accounted equal to the best of his contemporaries, not only in the exactness with which he designed every part of his subject, but in the happy choice of his lights, and his judicious manner of introducing and disposing them, so as to produce an excellent effect.

His

His figures are well designed, well coloured, and touched with spirit; and as he spent the greatest part of his life at Amsterdam, most of his subjects were the churches in that city, in which he described the organs, monuments, pulpits, and seats crowded with the audience; and his style of composition is so peculiar, that the pictures of his painting are easily known. In some of them he represents the minister performing divine service; and in others, the congregation assembling to attend the public worship, in which he usually distinguishes the different orders of the people by their dresses.

The picture, which was the most celebrated work of De Witt, was destroyed by himself in a sudden fit of indignation. It was a view of the choir in the new church at Amsterdam, where the monument of the famous Dutch Admiral De Ruyter is erected. The picture was bespoke by the Admiral's son, who agreed to pay a large sum of money for it; but young De Ruyter dying, before the painting was finished, the gentleman who married De Ruyter's daughter, intended to purchase it. But he having very little judgment in painting, and having offered De Witt a sum far below the original stipulation, that painter was so highly enraged at the contemptuous offer, that he cut the picture in pieces, although at that time he had not one shilling in his purse.

He was naturally of a rough, ill-bred, and morose disposition, and too apt to depreciate the works of other artists, which procured him universal hatred and contempt, and occasioned his being reduced to extreme poverty. From very strong appearances, it was believed that he put an end to his own life through despair, by endeavouring to hang himself on Haerlem-fluice; for his body was found there in the water, with a cord fastened round his neck.

#### HENRIETTA WOLTERS.

*Painted Portraits in Miniature.*

DIED 1741, AGED 49.

This paintress was born at Amsterdam, in 1692, and at first was instructed by her father, Theodore Van Pee; but afterwards she was directed in her study and practice by the best artists in that city; for, as they observed the aptness of her genius, they took pleasure in forming her hand, and improving her taste of design. But, when she had at last copied some of the works of Christopher Le Blond, she was desirous to have him for an instructor, which with great difficulty she obtained; his compliance being more owing to the extraordinary talents which he discerned in Henrietta, than to any prospect of advantage to himself.

In the manner of Le Blond she painted portraits in small; and particularly copied a portrait and a St. Sebastian, after Vandyck, which exceedingly advanced her reputation, as her copies resembled the originals to a degree that seemed astonishing; for there appeared the same correctness of outline, the same tone of colouring, and (allowing for the difference of penciling in large and small works) the same freedom of touch in every part.

5 C . . . . . After



After such a public proof of her skill, she undertook to paint portraits from the life, and she gradually rose into so great reputation, that Peter the Great, Czar of Muscovy, was very desirous to engage her in his service at Petersbourg, and offered her a very large pension; but he could not by any inducements allure her to leave her own country, where she saw herself so generally caressed. However, the Czar sat to her for his picture; but he had not patience to have it finished, as she usually required twenty sittings for every portrait, and allowed two hours for each sitting. She was also honoured with a visit from the King of Prussia, who solicited her to reside at his Court; but his generous proposal was politely rejected, and she spent the remainder of her life in her own country, respected by persons of the highest distinction, and esteemed by all the lovers of the art.

Her works in miniature are exquisitely finished; her design is correct; and her paintings have all the force of those which are finished in oil.

#### FRANCIS WOUTERS, or WAUTER.

*Painted Landscape and History.*

DIED 1659, AGED 45.

He was born at Lier, in 1614, and learned the art of painting in the celebrated school of Rubens, where he studied principally to paint landscape; but he also painted historical subjects, in large and in small, with great credit.

The subjects of his landscapes were usually woodland scenes, with vistas, through which the eye was agreeably deluded to an immense distance; and he frequently introduced some fabulous histories, as of Pan and Syrinx, Venus and Adonis, or Venus attended by Cupids; his figures being generally naked, and very delicately penciled. His manner of colouring is agreeable; his nymphs and satyrs are well designed; and the historical pictures which he painted in small, shew a competent degree of taste and spirit; but his paintings in a larger size are not so commendable, as in those the colouring is heavy, and too much of a yellowish tint.

The Emperor Ferdinand II. advanced him to the honour of being his principal painter, and permitted him afterwards to accompany the Imperial Ambassador to London, in 1637, where his works procured him esteem; and, on the death of the Emperor, he was appointed painter to Charles II. at that time Prince of Wales. But, although he possessed a considerable income by his pension, and the sale of his pictures, yet in a few years he quitted England, and retired to Antwerp, where he continued to follow his profession, and had the honour to be appointed Director of the Academy.

#### PHILIP WOUWERMANS.

*Painted Landscape and Cattle.*

DIED 1668, AGED 48.

He was born at Haerlem, in 1620, the son of Paul Wouwermans, an history-painter of very mean talents; but Philip was placed as a disciple with John Wynants, and

arrived at such a degree of perfection, as to be esteemed superior to all his cotemporaries. By the instructions and excellent example of his master, the proficiency of Wouwermans was very remarkable; but to the knowledge of colouring and penciling which he acquired in the school of Wynants, he added the study of nature, in which he employed himself with a curious and critical attention, so as to render himself superior to his master in the choice of his scenes, in the excellence of his figures, and in the truth of his imitations of nature in every object.

The subjects which he seemed most particularly fond of painting, were huntings, hawkings, encampments of armies, farriers shops, and all kinds of scenes that afforded him a proper and natural opportunity of introducing horses; as he painted those animals to the greatest perfection. And when we consider the works of this inimitable artist, we find ourselves at a loss to determine what part is most worthy of our applause and admiration; whether the sweetness of the colouring; the correctness of his design, his cattle, or his figures; the charming variety of attitudes in his horses; the free, and yet delicate touchings of his trees; the beautiful choice of his scenery; the judicious use he makes of the *chiaro-scuro*, or the spirit that animates the whole.

His genius and invention were so strong and lively, that none of his pictures have the same grounds, or the same distances; for he varied them perpetually with inexpressible skill; in some, representing simple, unembellished nature; and in others, scenes enriched with architecture, fountains, or edifices of a picturesque construction. His figures are always finely drawn, with such expressions and attitudes as are suitable to the subject; and the attitudes he chose were such as appeared unconstrained, natural, and most agreeable. He had an amazing command of his pencil, so that instantly and effectually he expressed every idea conceived in his mind; and gave to his pictures an astonishing force, by broad masses of light and shadow, by contrasting his lights and shadows with peculiar judgment, and giving an uncommon degree of transparence to the colouring of the whole. The pencil of Wouwermans was mellow, and his touch free, though his pictures were finished most delicately: his distances recede with true perspective beauty, and his skies, air, trees, and plants, are all exact and lovely imitations of nature.

It is observed by the Dutch writers on this subject, that in his latter time his pictures had rather too much of the greyish and blue tint; but, in his best time, he was not inferior, either in correctness, colouring, or force, to any of the artists of Italy. Yet, notwithstanding his uncommon merit, he had not the good fortune, during his life, to meet with encouragement equal to his desert; for, with all his assiduity, though he was extremely industrious, he found it difficult to maintain himself and his family. He seemed to be a stranger to the artifices of the picture-merchants, who therefore imposed on him under the disguise of zeal for his interest; and while they artfully enriched themselves by his works, they contrived to keep him depressed, and very narrow in his circumstances. But after the death of Wouwermans, the value of his pictures increased to an incredible degree; as they were not only universally coveted through every part of Europe, but the Dauphin of France, and the Elector of Bavaria, bought up every picture of Wouwermans that could be procured, and they purchased them at very large prices.



That unhappiness of not being distinguished in proportion to his merit (which has been the severe lot of many persons of the best abilities in all professions), affected him so strongly, that a few hours before he died, he ordered a box, filled with his studies and designs, to be burned; saying, "I have been so badly rewarded for all my labours, that I would prevent my son from being allured by those designs, to embrace so miserable and so uncertain a profession as mine." However, different authors ascribe the burning of his designs to different motives. Some say it proceeded from his dislike to his brother Peter, being unwilling that he should reap the product of his labours; others alledge, that he intended to compel his son (if he should follow the profession) to seek out the knowledge of nature from his own industry, and not indolently depend on copying those designs; and other writers assign a less honourable motive, which seems to be unworthy of the genius of Wouwermans; and equally unworthy of being perpetuated.

Houbraken observes, that the works of Wouwermans and Bamboccio were continually placed in competition, by the ablest judges of the art; and the latter having painted a picture which was exceedingly admired; John De Witt prevailed on Wouwermans to paint the same subject, which he executed in his usual elegant style. Those pictures being afterwards exhibited together to the public, while both artists were present, De Witt said (with a loud voice); "All our connoisseurs seem to prefer the works of those painters who have studied at Rome; and observe only, how far the work of Wouwermans, who never saw Rome, surpasses the work of him who resided there for several years!" That observation, which was received with general applause, was thought to have had too violent an effect on the spirits of Bamboccio; and by many it was imagined, that it contributed to his untimely death.

#### PETER WOUWERMANS.

##### *Painted Landscapes and Huntings.*

He was brother to Philip, born at Haerlem, and at first was instructed by his father, but was afterwards the disciple of Roland Roghman. He studied and imitated the style of composition, and the colouring of his brother, with great success; and was confessedly a good painter, although in no degree comparable with Philip.

His subjects in general resembled those of his brother, farriers shops, or figures on horseback going abroad to hunt or to hawk, and particularly female figures; also different rural recreations, in which, like Philip, he was fond of introducing horses, which he designed well. He had a neat pencil and agreeable colouring, and imitated the manner of Philip so happily in his taste of design, in his figures and animals, that some of his paintings have been mistaken for the work of his brother, by several who, in their own opinion, were competent judges. But, by those of true taste and judicious discernment, the work of Peter is easily distinguished from that of Philip, by its not being so clear, so transparent, so sweetly and freely touched, nor so well designed; nor are his figures drawn with such correctness and expression; and, in short, in many other respects, he must appear to an able connoisseur, far inferior to his incomparable brother.

JOHN

## JOHN WOUWERMANS.

*Painted Landscape.*

DIED 1666.

He was the youngest brother of Philip, born at Haerlem, whose landscapes were painted in a very pleasing style, with an agreeable tone of colouring, and an excellent touch; but, as he died young, he left no great number of paintings to establish a reputation.

Houbraken mentions his having seen a picture of this master's hand in the possession of L. Vander Vinne. It was a landscape, representing a rocky mountainous country; the fore-ground was dark, with rough bushes and trees; but the distant prospect, which conveyed the eye through a low valley, appeared clear, and produced a good effect. The fore-ground was freely touched, with a great deal of spirit; it was well broken, and naturally coloured, resembling the colouring of Philip in his early time, before he used that variety of tints, which are to be observed in all his best works.

## MATHYS, or MATTHIAS WULFRAAT.

*Painted History, Conversations, and Portraits.*

DIED 1727, AGED 79.

He was born at Arnheim, in 1648, and became the disciple of Diepraam; for that master having observed the efforts of Wulfraat's genius, even before he had any regular instructions, gave him some small assistance in the knowledge of drawing; and when his parents found that he would not seriously apply himself to any other profession but painting, they placed him entirely under the care and direction of Diepraam.

With that master he made a great proficiency; but he completed himself by a diligent study after nature, and gained a considerable reputation. He painted historical subjects with success; but his principal merit was seen in his conversations, in which he introduced characters of distinction, and always persons above the common rank. He also painted portraits in small, for which he had a constant demand, and his performances are very much esteemed through Germany and the Low Countries.

## THOMAS WYCKE, called the Old.

*Painted Sea-ports, and the Shops of Chymists.*

DIED 1686, AGED 70.

He was born at Haerlem, in 1616, and became one of the best painters of his time. He spent several years in Italy, and sketched many of the havens and sea-ports on the borders of the Mediteranean, particularly those from Leghorn to Naples, and represented



them with abundance of truth and nature. He also adorned his views with figures that were extremely well designed, habited in the dresses of different nations; but he rarely omitted the red habit of a Turk and the white turban.

The usual subjects of Wycke were sea-ports, with vessels variously constructed, and a great number of figures of a small size; Italian markets, fairs, and mountebanks; and he shewed extraordinary merit in his pictures of chymists in their laboratories, in which he was so exact, as to represent all their utensils and furnaces. He studied to imitate the style and manner of Bamboccio; and his paintings were so highly esteemed, that even in his life time, he sold them for great prices, many being purchased for forty, fifty, and sixty guineas.

Wycke distinguished himself by the freedom and delicacy of his penciling, as well as by a judicious manner of grouping his figures; his colouring is natural and very transparent; and, by a proper distribution of his masses of light and shadow, his distances shew a charming perspective truth, and the eye is agreeably deluded to a very remote point of view. In all his compositions may be observed a fine understanding of the chiaro-scuro; abundance of exactness, in every scene and every object he describes; and great harmony in the whole.

JOHN WYCKE, called the Young.

*Painted Battles and Huntings.*

DIED 1702.

He was the son and disciple of Thomas Wycke, born at Haerlem, but he spent the greatest part of his life in England; and, under the direction of his father, John proved an excellent painter of battles, and hunting of the deer and other animals. He seemed to make Wouwermans his model; and in his small pictures, the horses, figures, and landscape, were touched with a great deal of fire and spirit; and the colouring of his landscape is warm and cheerful. He frequently painted battles, sieges, and huntings, in a large size; but, as well in respect of penciling as colouring, they were much inferior to those which he painted in small.

He resided for many years in London, and the neighbouring villages, where he never was without employment; and the most remarkable works of this master are, the representation of the battle of the Boyne, between William III. and James II.; the siege of Namur; and the celebrated picture of Duke Schomberg on horseback; Kneller having painted the portrait of that general, but the horse and the battle in the back ground were painted by John Wycke.

JOHN

## JOHN WYNANTS.

*Painted Landscape.*

DIED 1670, AGED 70.

He was born at Haerlem, in 1600, and was a painter of very great merit; but what contributed most to his honour, was his having been the master of Philip Wouwermans.

The works of Wynants are deservedly in great esteem, for the lightness and freedom of his touch, for the clearness of his skies, and for the transparence of his colouring. His choice of nature in his situations is extremely agreeable, having somewhat peculiar in the breaking of his grounds, and the whole has a very pleasing appearance. The figures in his landscapes were not painted by himself, but by Ostade, Wouwermans, Linglebach, Van Tulden, and others, which now give an additional value to the pictures of Wynants.

The works of this master are not common, as he misapplied a great portion of his time in parties of pleasure and dissipation; but they are eagerly purchased, whenever they are offered to sale, and bring large prices.

## MATTHEW WYTMAN.

*Painted Conversations and Landscapes, Fruit and Flowers.*

DIED 1689, AGED 39.

He was born at Gorcum, in 1650, and at first was a disciple of Henry Verschuring; but afterwards completed his studies in the school of John Bylaert. His subjects were landscapes and conversations: the former he designed in a very pleasing style; and the latter he composed and finished in the manner of Netscher; though he differs from that master, by introducing very elegant landscapes in his back-grounds, which he finished highly, and with a tone of colour that appeared exceedingly natural.

In the latter part of his life he employed himself principally in painting fruit and flowers; in which subjects he seemed rather superior to what he had painted in any other style; and made it probable, that if he had not died so young, he would have equalled the best artists of his time.



## Z.

MARTIN ZAAGMOOLEN.

*Painted History.*

THIS master, though esteemed by several of his own countrymen, cannot be justly mentioned with much honour, either to himself or to the place of his nativity. He had indeed a bold manner of colouring, and a free pencil; but his drawing and design were extremely incorrect, and his expression even worse than indifferent; yet he thought to compensate for those capital defects by strong oppositions of light and shadow, although he made use of those oppositions with remarkable inaccuracy.

Houbraken mentions a Last Judgment, painted by Zaagmoolen, in which the painter had introduced an abundance of figures, of all ages; but he observes, that all of them were coloured so exceedingly pale, that they had in reality the appearance of spirits.

MATTEO ZACCOLINO.

*Painted History and Perspective.*

DIED 1630, AGED 40.

He was born at Venice, in 1590, and became a very considerable artist in historical compositions; but his chief excellence appeared in those paintings where he introduced perspective; for he executed those with the utmost precision, and therefore was constantly attentive to have somewhat of that kind in every one of his designs, to manifest his uncommon power in that particular part of painting.

ZACHTLEVEN. Vid. SACHTLEVEN.

ZAMPIERI. Vid. DOMENICHINO.

FILIPPO ZANIMBERTI.

*Painted History.*

DIED 1636, AGED 51.

He was born at Brescia, in 1585, and was a disciple of Santo Peranda, under whose direction he continued for ten years, till, by the precepts of so accomplished a master, he proved very eminent in his profession. His genius was very fertile, and his imagination lively; so that he composed his subjects with ease and readiness, and generally filled his designs with a great number of small figures, which he touched delicately, and gave them a graceful air, with an abundance of nature.

ZEGRES. Vid. SEGERS.

BATTISTA

## BATTISTA ZELOTTI, called CAVALIÈRE.

*Painted History.*

DIED 1592, AGED 60.

He was born at Verona, in 1532, and at first was the disciple of Antonio Badile; but afterwards he studied under Titian, though he principally adhered to the manner of his master Badile. He was singularly excellent in design, had great readiness of invention and freedom of hand, and his tone of colouring was truly beautiful. His merit in every branch of his profession, was universally allowed; it recommended him to the favour of the most eminent persons of his time, and procured him the honour of knighthood.

He associated in several works with Paolo Veronese; and had the distinction of being his competitor at Venice, where he was one of the six painters appointed by Titian, to contend for a prize of a rich gold chain. The prize indeed was deservedly given to Paolo; but Zelotti's composition was extremely admired, and he obtained credit by the competition. Some charming paintings by this master are in the grand hall of the Council of Ten at Venice, which are incontestable proofs of the excellence of his colouring, of the grandeur of his taste of design, and above all, of the fineness of his imagination; as most of the subjects of those paintings are allegorical, and allude to the dignity and importance of the Council of Ten.

Z O O N. Vid. S O N.

## MARCO ZOPPO.

*Painted History and Portrait.*

DIED 1517, AGED 66.

He was born at Bologna, in 1451, and was the disciple of Andrea Mantegna. He imitated the style of his master with great success, and excelled in portrait, as well as in history. Most of the works which he finished are in his native city, where they are much esteemed.

Z ORGH. Vid. S ORGH.

Z OUST. Vid. S OEST.

Z OUTERMANS. Vid. S UBT ERMANS.

## TADDEO ZUCCHERO.

*Painted History and Portraits.*

DIED 1566, AGED 37.

He was born at San Agnolo in Vado, in the Duchy of Urbino, in 1529; and received his earliest instruction from his father Ottaviano Zucchero, who was but an indifferent

5 D

painter,



painter; but as Taddeo advanced in years, and in some degree of knowledge, his natural genius enabled him soon to perceive that he could profit but little under such a director; and therefore, when he arrived at the age of fourteen, he went to Rome, hoping to improve himself in that city.

As at that time he was very young, and totally unknown in Rome, he found himself in a most uncomfortable, or rather miserable situation, for many months; frequently destitute of the common necessaries of life, and being reduced to the wretched necessity of sleeping in the porticos of some of the palaces; though even then he had sufficient fortitude of mind to preserve him from despondency. He was compelled to support himself by grinding colours for the shops at very small wages, whenever he could procure work of that kind; and his disengaged hours he spent industriously in designing after the antiques, or in studying the works of Raphael; till at last he appropriated one half of the week to labour for his support, and the remainder to the cultivation of his talents. However, after practising under Pietro Calavrese, and receiving profitable instructions from Daniello of Parma (who had for some years resided with Correggio, and also painted in conjunction with Parmigiano), he improved so considerably, as to be qualified to appear in his profession with credit.

He soon distinguished himself in Rome, Urbino, Verona, and other cities of Italy, by many noble compositions in fresco as well as in oil, which are particularly described by Vafari; and he equally excelled in portrait and history. The Popes, Julius III. and Paul IV. employed him in the Vatican; and the Cardinal Farnese patronised him so far, as to entrust him with the entire decoration of his palace of Caprarola, and allowed him a considerable pension.

His style of composition was grand, and he shewed great elevation in his ideas; his disposition was judicious, and his pencil mellow and free; and by being competently skilled in anatomy, he designed naked figures sufficiently correct, and was particularly excellent in the heads, the hair, and the extremities; but still he was accounted a mannerist, and not equal to his brother and disciple Federigo Zuccherò. His real merit consisted in the genteel manner of his design, and the elegance of his disposition; but his colouring was not admired, because it rather resembled the colour of a marble statue, than the warmth of nature and life.

#### FEDERIGO ZUCCHERO, Cavalière.

##### *Painted History and Portrait.*

\*DIED 1609, AGED 66.

He was the brother of Taddeo Zuccherò, born at San Agnolo in Vado, in the Duchy of Urbino, in †1543, and derived his knowledge of drawing from his father, being at that time extremely

\* De Piles says he died in 1602, at the age of 66; by which computation he must have been born in 1536, though others affirm that he was born in 1543.

† The author of the Chronological Tables says, that Zuccherò was born in 1550; but Vafari positively assures us, that he was brought to Rome, and left under the care of his brother Taddeo in that very year, which was remarkable by being the year of the Jubilee. But indeed the Chronological Tables are extremely inaccurate.

extremely young; but as he appeared to have extraordinary talents, his father conducted him to Rome, in the year of the Jubilee 1550, and left him under the care of his brother Taddeo, who was then in great reputation.

Taddeo took all possible care of his education, and also exerted himself to instruct and improve Federigo in design, and observed with pleasure that his genius readily enabled him to make a happy use of every precept; so that, in a few years, he was qualified to assist his brother in several of his grand compositions, and to exhibit to the public some of his own compositions, which even then shewed the beginning of that excellence at which he afterwards arrived.

While Taddeo was engaged at Caprarola by the Cardinal Farnese, Federigo was invited to Venice, and employed by the Patriarch Grimani, to finish a chapel which had been left imperfect by Battista Franco; and he executed several other works in fresco as well as in oil, which procured him extraordinary honour and applause; but after the death of Taddeo, he was employed at Caprarola to perfect those works which had been left unfinished by the unexpected death of his brother.

He was likewise engaged at Florence in some considerable designs, till Gregory XIII. invited him to Rome to work in the Vatican, which afforded him a noble opportunity to advance his reputation. But having received some indignity from the principal officers of the Pope, and on that account being determined to discontinue his work, and retire from Rome, he painted an allegorical picture of calumny to expose those officers, in which he introduced the portraits of all those who had given him offence, and represented them with asses ears. That picture he caused to be placed over the gate of St. Luke's church, on the festival of that Saint, in order to make it more public; and to avoid the resentment of the Pope, he quitted his dominions, and visited France and England.

In the latter of those kingdoms, which may justly be called the Paradise of painters, he received all possible marks of distinction and encouragement; and had the honour to paint the portrait of Queen Elizabeth and many of the Nobility, as well as the most memorable persons of that illustrious age; by which he obtained the reputation of being the best portrait-painter of his time. He was not indeed so successful in the designs which he executed in Spain for Philip II. for although that Monarch rewarded him in a princely manner, and loaded him with presents, yet, as soon as Zuccherò had left that kingdom, his whole work was defaced by order of the King, and another artist was employed.

After an absence of several years from Rome, during which time he had visited most parts of Italy, he returned to that city, and erected an academy of painting at his own expence, of which he was declared prince by the Pope. He was superior to his brother Taddeo in many respects; he possessed a very extensive genius, and an invention that was surprisngly ready and lively. His colouring had abundance of force, and his drawing is generally good; but, like his brother, he also is a mannerist, and they both wanted a more thorough study of nature, and more grace in the airs of the heads, to render them



highly excellent. Yet, notwithstanding those defects, the paintings of Federigo are exceedingly prized, and his portraits will for ever preserve to him the reputation of being a very eminent master.

At Venice there is a picture by Zuccherò, painted in oil, representing the Adoration of the Magi, which for the composition and colouring deserves the largest commendation; and it excited the envy of all the Venetian artists. He worked, in concurrence with Paolo Veronese, Tintoretto, Bassan, and Palma, in the grand council-chamber at Venice; and his performance afforded so great satisfaction to the Senate, that the Doge, as a public testimony of his merit, conferred on him the honour of knighthood.

#### LAMBERT ZUSTRUS.

##### *Painted History and Landscape.*

He was a disciple of Titian, and imitated his manner, as well in respect of design as of colouring.

A very capital picture, of this master's hand, is in the cabinet of the King of France. It is a landscape, in which he introduced the history of Christ baptized by St. John; it is very highly esteemed, and may be accounted a sufficient evidence of the merit of Zustrus.

# A C A T A L O G U E

OF THE

## DISCIPLES OF THE MOST EMINENT PAINTERS.

MASTERS.	DISCIPLES.	MASTERS.	DISCIPLES.
<b>A</b>			
P. Van Aelst	Gilles Conixlo	Francis Badens	John Nieulant
Ev. Van Aelst	William Van Aelst	Anton. Badile	P. Veronese
	Emanuel de Witt		P. Farinato
	J. Baptis Mola	Mario Balaffi	Battista Zelotti
	Pietro Francesco Mola	Aless. Baldovinetti	Anton. Giusti
	Andrea Sacchi		Andrea Scacciati
	Carlo Cignani	Hen. Van Balen	Domen. Ghirlandaio
Albano	Ferdinand Galli		Anthony Vandycck
	Pietro Torri		Francis Snyders
	Filippo Menzani		Peter Snayers
	Pianori	Ant. Balestra	Pietro Longhi
	Taruffi		Carlo Salis
	Giov. Battista Albano	John Baptift Monnoyer	Pietro Rotari
	Ant. Maria del Sole		J. Baptift Fontenay
Alberto Alberti	Cherubino Alberti		Vannius da Siena
	Giovanni Alberti	Federigo Baroccio	Il Sordo
	Francia Bigio		Felice Pellegrini
Albertinelli	Giacomo Puntormo		Francesco Baroccio
	Innocentio da Imola	Jacopo Barozzi	Antoniano Urbinati
	Visino	Pietro Barfotti	Bartolomeo Passerotti
Alessandro Allori	Christofano Allori	Bartolet	Pietro Montanini
	Ludovico Cardi	Baccio Bandinelli	Gerard Laireffe
	Lucretia Quistella	Abbate Bartolomeo	Francesco Salviati
	Benozzo Gazzoli		Gherardo
Giov. Angelico	Gentile da Fabriano	Giacomo Bassano	Francisco Bassano
	Zanobio Strozzi		Leandro Bassano
	Domenico di Michelino		Giov. Battista Bassano
Antonello	Domenico Venetiano		Giro'amo Bassano
Artois	Cornelius Houfeman	William Baur	Francis Gobeau
John Affelyn	Frederick Moucheron	Giov. Batt. Beinafschi	Angela Beinafschi
Ashfield	Henry Lutterel		Giovanni Bellino
Ottavio Amigoni	Pompeio Ghiti	Giacomo Bellino	Gentile Bellino
	Rufca		Liberale Veronese
<b>B</b>			
Baccio	Cecchino del Frate	Giov. Bellino	Giovanni da Udino
	Benedetto Ciampfanini		Titiano Vecelli
	Gabriel Rustici		Giorgione
	Fra. Paolo Pistoiese	Anton. Belluci	Lorenzo Lotto
Jac. Backer	John Van Neck		Sebastian del Piombo
Adr. Backer	Christo. Lubienetzki		Antonio Balestra
Gilles Backereel	Abraham Genoels		Karel du Jarydn
	James Houfeman	Nich. Berchem	John Glauber
Lud. Backhuyfen	John Rietchoof		Jac. Hugtenburgh
Bacci	Mich. Madderfteg		Peter de Hoope
	Giov. Odazzi		Justus Van Huyfum
			Dirk Maas
			Vander Meerren de Jonghe
			Ferd.



MASTERS.	DISCIPLES.	MASTERS.	DISCIPLES.
Ferd. Galli Bibiena	{ Giuseppe Civoli Giov. Batt. Alberoni Pietro Scandellari Giuf. Anton. Landi Roberto Clerici da Parma	Giacinto Brandi	{ Rosa da Tivoli Felice Ottini, or Felice Gofredy William Baur
Giovanni Maria Galli Bibiena	{ Marc Anton. Franceschini	Barth. Breenberg Fred. Brendel	{ John Brueghel, his Son Peter Guesche Peter Brueghel
Adrian de Bie Pietro Bianchi Ant. Biliverti	{ Theodore Roos Gaetano Sardi Giov. Maria Morandi	Peter Brueghel	{ Daniel Segers Peter Gyzen Lucas de Waal Jacques Fouquieres
	{ John Both of Italy Andrew Both Gerard Honthorst Henry Bloemart Adrian Bloemart William Honthorst Cornelius Poelemburgh John Baptist Weenix Will. Van Drillenburgh Nicholas Knupfer Henry Verbruggen Dirk Hals John Bylert Jacob Gerritze Kuyp	John Brueghel	{ Paul Bril William Nieulant Agostino Tassi Paul Ryccaert Spierings Roland Savery Balthasar Laura Cornelius Vroom
Abra. Bloemart	{ Michael Mirevelt Cornelius Kettel Roland Savery James Savery Godfrey Kneller Cornelius Bischoep David de Koninck Giacomo Baffano Simon Pignoni Giov. Stefano Marucelli Filippo Lippi, the Young	Matthew Bril	{ Caesar Van Everdingen Jacques Van Campen Alessandro Allori Giov. Maria Butteri Stefano Pieri Battista Naldini Lorenzo della Sciorina
Anthony Blockland	{ Henry Verschuring Barent Bisbink William de Heusch Lorenzo Bergunzoni Giacomo Bolognini Genevieve Boullongne Magdalen Boullongne John B. pt. Santerre Louis Sylvestre Jean Raoux Claude Verdot Cazes Nicholas Bertin Madem. Christophe Dulin Le Clerc Tourniere	Agnolo Bronzino	{ Jan Steen Gonzales David Teniers, jun. Joos Van Kraefbeck Gabriel Le Brun Claude Audran Verdier Charles La Fosse Houasse Vernanfal Le Fevre Nicholas Loir Joseph Vivien Gregory Brandmuller Marc Ant. Baffetti Giuliano Bugiardini Maitre Roux, or Rosso Pierino del Vaga Sebastian del Piombo Battista Franco Tintoretto Giorgio Vasari Antonio Minio Pietro Urbano Pistolese Ascanio del. ripa Transfene Marcello Venusti Giovanni da Ponte Giov. Batt. Moroni
John Bol	{ Bon Boullongne Sieur Cornical Madem. Galloche Courtin Delobel Guillerot Theodore Van Schuur Daniel Savoyen Monier Friguet Parocel, the Old Gioseffo Pinacci Angelo Everardi	Adrian Brouwer	
Ferdinand Bol		Charles Le Brun	
Peter Bol		Felice Brufaforti	
Bonifacio		M. Ang. Buoneroth	
Fabrizio Boschi		Buonam. Buffalmacco	
Andrea Boscoli		Aless. Buonvincino	
Sandro Boticelli			C
John Both		Batt. Cairo	{ Carlo Cignani Guido Domenichino Vincenzo Spisanelli Gab. Ferrantini Albano Petro da Crevalcuore Giov. Bertufo
Giov. Batt. Bolognini		Denis Calvart	
Bon Boullongne			
Louis Boullongne			
Sebast. Bourdon			
Bourgognone			

MASTERS.	DISCIPLES.	MASTERS.	DISCIPLES.
Jacq. Van Campen Bernardino Campi	Matthias Withoos Sophonisba Angosciola Horatio Cambiasi Giov. Batt. Pagi	Pietro Cavallini	Giovanni da Pistoia Ottavio Corradi Battista Cavazza Flamminio Torre
Luca Cangiagio	Lazaro Tavarone Girolamo Negri Giuseppe dal Sole	Jacomo Cavedone	Andrea Sirani Borboni Sebastian Ricci
Domenico Canuti	Antonio Burino Bartol. Manfredi Carlo Saracino	Frederico Cervelli	Giovanni Sacconi Rinaldo Botti Giuseppe Tonelli
M. A. Caravaggio	Giuseppe Ribera, called Spagnoletto Leonello Spada Gerard Honthorst Carlo Loth	Philip de Champagne	J. Bapt. Champagne Felice Cignani Stef. Maria Legnano
Ludovico Cardi	Andrea Commodi Antonio Caracci Albano Guido Domenichino Lanfranc Guercino Innocenza Tacconi Viola	Carlo Cignani	Marc. Ant. Franceschini Ludovico Quaini Paolo Ant. Paderna Francesco Mancini Lamberti Alessandro Marcherini Giuf. Maria Crespi Giov. Girolamo Bonesi Giovanni Ghisolfi Giotto
Annibal Caracci	Pietro Facini Leonello Spada Giacomo Cavedone Francesco Bolognese Bart. Schidone Anton. Maria Panico Sisto Badolochi Pietro Paolo Gobbo, called Gobbo Caracci Baldassare Alloifi	Circignano	Christofano Roncalli, called Pomerancio Domenico Fetti Pietro Medici Jeronimo Buratti Aurelio Lomi Antonio Lelli Giov. Biliverti Sigismondo Coccapani John Kupetski
Ludovico Caracci	Annibal Caracci Agostino Caracci Annibal Massari Lorenzo Garbieri Francesco Brizio Ludovico Valesio Alessandro Albini Francesco Caracci, called Franceschino Paolo Veronese Anselmo Cannieri Domenico Riccio Filippo Laura Spinello Aretino Giacopo del Corio Lorenzo Costa Vitore Pisano Pisanello	Ludovico Civoli	John Domeniek Romain Herman Swanefeld Angeluccio Courtois Cornelius Van Haerlem Pietro da Cortona Antonio Roli Tiberio Tinelli Lorenzo Pasinelli John Schoorel Bernardo Soiaro
Giovanni Caroto	Il Marchino Pietro Pollainolo Giov. da Rovizzano Pefello Pefelli Giov. Maria Castelli Bernardino Castelli Gio. Andr. da Ferrara Valerio Castelli Giov. Paolo Cerveto Stefano Magnasco Bartolomeo Biscaino Giov. Batt. Merano Francesco Castiglione Salvator Castiglione	Claus	Ciro Ferri Vincentio Dandini Romanelli Giovanni Francesco Lazaro Baldi Pietro Testa Bourgognone Giacinto Geminiani Filippo Gherardi Nicholas Duval Luca Giordano Giovanni Maracci Livio Mehus Salvio Castellucci Pietro Castellucci Peter Puget Francesco Bonifacio Ismael Mengs Andrea del Sarto Giacomo da Pontormo Lorenzo Costa
Angelo Carofello Giac. del Caffentino		Claud. Lorraine	
Andr. del Castagno		Gilles Coignet Andrea Commodi M. Ang. Colonna Giov. Contarini Simon Contarini Jacques Cornelis Antonio Correggio	
Bernardo Castelli		Pietro da Cortona	
Valerio Castelli		Alexander Cooper	
Benedetto Castiglione		Pietro di Cosimo	



MASTERS.	DISCIPLES.	MASTERS.	DISCIPLES.
Pietro di Cosimo	{ Ercole Ferrarese Ludovico Malino Francisco da San Gallo Caspar de Crayer Giov. Ant. Sogliani Tomaso di Stefano Rosalba Mar. Salvioni Daniello Crespi Antonio Gionima Pietro Curradi Cosimo Curradi	John Van Eyck	{ Roger Van Bruges, or Van- derweyde Hugo Vander Goes Antonello da Messina
Raphael Coxie			
Lorenzo di Credi		F	
Sebastian Concha		Gentile da Fabriano	Giacomo Bellini
Giov. Batt. Crespi		Daniel Falcone	Salvator Rosa
Giov. Maria Crespi		Paolo Farinato	Orazio Farinato
Franc. Curradi			Corbellini
D		Ciro Ferri	{ Pietro Montanini Giuseppe Niccola Nanni Giovanni Odazzi Filippo Maria Galetti Valerio Castelli Andrea Porta Laura Bernasconi M. Ang. Campidoglio John Spilberg Martin de Vos Francis Pourbus Anthony Blockland Vanderbroeck Joris Van Ghent Henry Van Cleef Lucas de Heere Benjamin Sammeling Jerom Franckens Ambrose Franckens Philip de Champagne Rendu Bellin Benvenuto Garofalo Pietro Bellotti Antonio Sodoma Vecelli Ludovico Caracci Agostino Caracci Denis Calvert Alessandro Tiarini Francis Marot Salvator Rosa Anton. Correggio Ghirolamo Gatti Giacinto Garofalini Francesco Meloni Giacomo Boni Antonio Rossi Luca Bistega Antonio Franchi Amico Aspertino Lorentino d'Arezzo Luca Signorelli Pietro Borgheze Giov. Angelico da Fiesole Francesco Mille Guillierot Monier Friquet Gualdorp Gortzius John de Waal Violante Beatrice Siries Jacopo da Empoli Lorenzo Bertucci David de Koninck
Will. Van Dalen	Dirk Van Dalen	Domen. Fiasella	
Vincentio Dandini	Ant. Domen. Gabbiani	Casare Fiori	
Casare Dandini	{ Alessandro Rossi Antonio Giusti Vincentio Dandini Felice Ramelli Rosalba Carriera Matthias Wulfsraat Antonio Bellucci Daniel Mytens Nich. Ravesteyn Augustin Terwesten William Wissing Simon Vander Does Alessandro Loni Onorio Marinari Andr. del Castagno Pietro Testa Andrea Camassei Antonio da Messina Francesco Cozza Francis Mieris Herman Swaneveld Peter Slingsland Karel de Moor Godfrey Schalcken Mathys Neveu Fr. Bartholomew Douven Ludolph Backhuysen Albert Aldegraaf John de Culmbach John Birkemeir Erhard Schoen Bartholomew Boehm John Scheufflein	Mario da Fiori Fioravanti Govert Flink	
Abbate Danese			
Giov. Diamantini		Francis Floris	
Abr. Diprioni			
Domen. Difinico		James Fouquieres	
Will. Dodoens		Corto Ferrarese	
Jacob Vander Does		Mich. Forabosco	
Carlo Dolce		Giacomo della Fonte	
Domenico		Prospero Fontana	
Domenichino		Charles La Fosse	
Gerard Douw		Francesco Francazano	
John Fran. Douven		Frari da Modena	
Hen. Dubbels		Mar. An. Franceschini	
Albert Durer		Barth. Franceschini	
E		Francesco Francia	
Ad. Elzheimer	{ John Ernest Thomas, of Lan- dau David Teniers, the Old Solomon Moses, called Little Moses Lucas Van Leyden Arto Leone Aertgen de Leide Luca Cornelisz Faustino Botchi Ludolph Backhuysen Gerard Edema Adrian Dekker	Pietro della Francesca	
Corn. Engelbrecht		Laurentius Franck	
Angelo Everardi		Ch. Alphonse Fresnoy	
Alb. Everdingen		Francis Frank	
Caspar Everdingen		Giov. Fratellini	
		Tomaso da San Friano	
		Furini	
		John Fytt	

MASTERS.	DISCIPLES.	MASTERS.	DISCIPLES.
G			
Domen. Gabbiani	{ Lorenzo Mar. Fratellini Tommaso Redi Giovanna Reda Benedetto Luti Agostino Metelli Gioseffo Maria Milani Jacopo da Cafentino Antonio Venetiano Giovanna Fratellini Zanobi Machiavelli Ottavio Amigoni Giovanni Odazzi Bartolomeo Genga Francesco Menzochi Baldassare Lancia, da Urbino Orazio Riminaldi Artemisia Gentilefchi Jan Verkolie Martirelli Luigi Geminiani Massolini da Panicale Paris Spinello Giov. Antonio Capelli Benedetto Ghirlandaio David Ghirlandaio Rodolfo Ghirlandaio Domenico Puligo Bastiano Mainardi M. Ang. Buonaroti Francesco Granaccio Nicolo Cieco Jacopo del Tedesco Jacopo del Indaco Baldino Baldinelli Barbatelli Mariano da Prescio Antonio del Caraiolo Toto del Nuntia Lorenzo di Credi Carlo Portelli Guercino da Cento Simone Gionima Aureliano Milani Bernardo Racchetti Nuzio Ferajuoli Paolo Mattei Pacelli Simonelli Nicolo Malinchonico Mateo Aniello Roffi Nicolo Roffi Sebastian del Piombo Titiano Francesco Torbido Giovanni da Udino Ant. Licinio, called Porde- none Francesco Allegrini Pietro Francesco Mola		
Ant. Domen. Gabbiani		Giotto	{ Taddeo Gaddi Agnolo Gaddi Pietro Cavallini Simone Memmi Ottaviano da Faenza Pace da Faenza Giuglielmo da Forli Stefano Florentino Ambrogio Lorenzetti Giovanni Angelico Giovanni Tofficani Michelino Giovanni da Ponte Lippo John Gotliel Glauber Diana Glauber Paolo Farinato Peter Grebber John Vander Lys M. Ang. di Battaglia Nich. Largilliere Raphael Camphuyfen Gabriel Vander Leeuw John, or Velvet Brueghel Nicholas Berchem Adrian Vander Kabel Herman Sachtleven Jan Steen John Hendrick Roos Peter Grebber, his son Maria Grebber Peter Saenredam Theodore Helmbreker Nicholas Berchem Egbert Hemskirk Peter Lely Ercole Gennari Caesare Gennari Paolo Anton. Paderna Francesco Paglia Matteo Loves Sebastian Bombelli Mattia Preti, or Calabrese Lucas Scaramucia Paolo Anton. Barbieri, da Cento Antonio Triva Padre Caesare da Ravenna Giovanni Bonatti Guido Cagnacci Giovanni And. Sirani Simon Contarini da Pessaro Francisco Geffi Giacomo Sementa Flamminio Torre Marescotti John Bolanger Girolamo Roffi Rugieri Domenico Mar. Canuti Giov. Batt. Bolognini Pietro Francesco Filippo Brizio
Gabriello, d'Occhiale		Giottino	
Camillo Gabrielli		John Glauber	
Taddeo Gaddi		Nicolo Golfino	
Agnolo Gaddi		Henry Goltzius	
Hipolito Galantini		Gobbo	
Benozzo Gazzoli		Francis Goubeau	
Antonio Gaudino		Diederick Govertze	
Giov. Battista Gauli		Bastian Govertze Peter Goukind	
Girolamo Genga		John Van Goyen	
Horatio Gentilefchi		Barent Graat	
Gerrard		Fran. Peter Grebber	
Giacomo del Po		Peter Grebber	
Giacinto Geminiani			
Lorenzo Ghiberti			
Pompeo Ghiti			
Domen. Ghirlandaio			
Ridol. Ghirlandaio			
Benedetto Gennari			
Caesare Gennari			
Giov. Ghisolfi			
Luca Giordano			
Giorgione			
Cav. Gioseppino			



MASTERS.	DISCIPLES.	MASTERS.	DISCIPLES.
H		K	
Francis Hals	{ Adrian Brouwer Adrian Ostade Dirk Van Delen Peter Roestraeten Vincent Vander Vinne Gerard Peters Cornelius Jacobs Cornelius Enghelsens Gerard Noppe Zachary D'Alcmaer Peter Lastman Abraham Mignon Henry Schook Cornelius Kick Cornelius de Heem Maria Van Oftertwyke Charles Vanmander Jacob Rawert Don Diego Velasquez Jacob de Heusch John Holbein, his son Christopher Amberger John Asper Gylbert Hondekoeter Melchior Hondekoeter William Romeyn Joachim Sandrart Godfrey Schaleken Arnold Houbraken Peter Cornelius Verhoeck Samuel Cooper John Van Huyfum	Julio Romano	{ Giulio Clovio Bonafone
Cornel. Van Haerlem		John Van Kessel Cornelius Kettel Nicholas Knupfer Albert Kuyp Jacob Gerritze Kuyp	Ferd. Van Kessel, his son Wouter Crabeth Ary de Voys Barent Kalraat Albert Kuyp Sebastian Vander Leeuw.
David de Heem		L	
Lucas de Heere Martin Hemskirk Francisco Herrera William de Heusch		Gerard Laireffe	{ Ernest Laireffe James Laireffe John Laireffe Philip Tideman Jacob Vander Does Ottomar Elliger Theod. Lubienetski John Hoogzaat Rembrant Van Rhine Jan Lievens John Pinas Peter Nedek John Albertz Roodfeus John Greenhill Mary Beal Buckthorn Giovanni Francesco Caroto Giovanni Caroto Franc. Torbido, or Il Moro Paolo Cavazzuola Carlo Loti John Verkolie Mario Balaffi Raphaellino del Garbo Nicolo Zoccolo Nicolo Cartoni Ambrogio Figino Francis Floris William Kay Hubert Goltzius Domenico Fiascella Orazio Gentileschi Riminaldi Carlo Loth, or Loti, his son John Vander Meerem Peter Strudel Daniel Syder Gaetano Sardi Pietro Bianchi Placido Constanza Domenico Piastrini John Baptist Vanloo Carlo Vanloo
Hans Holbein		Peter Lastman	
Gilles Hondekoeter Gylbert Hondekoeter Melch. Hondekoeter Gerard Honthorst S. Van Hoogestraeten Abraham Hondius John Hoskins Justus Van Huyfum		Peter Lely	
I		Liberale Veronese	
Lambert Jacobsz Abraham Janssens Julius Jaryn Charles Jardin Jacopino dal Conte Innocentio da Imola Imperiale Grammatica William Van Inghen	Govert Flink Gerard Segers Theodore Rombouts Hendrick Roos Jacques Vander Does Scipio Gaetano Prospero Fontana Antiveduto Albert Spiers Caspar de Crayer Bartolet Flameel Peter Donker Leonard Vander Koogen Peter Reuven Henry Carré Pirro Ligorio Tomaso Parerello da Cortona Raphael dal Colle Prismaticcio Benedetto Pagni Figurino da Faenza Bartol. da Castiglione Giov. Batt. Mantuano Æneas Vico Giovanni da Lione Fermo Guifoni Rinaldo Mantuano Giov. Batt. Bertano	Pietro Liberi Jan Lievens Jacopo Ligozzi Filippo Lippi Giov. Paolo Lomazzo Lambert Lombard Aurelio Lomi John Ulrich Loth Carlo Loti Benedetto Luti	
Jacques Jordaens		M	
Julio Romano		John de Mabuse Vincentio Malo Andrea Mantegna Barteleme di St. Marco	John Schoorel Antonio Maria Vafallo Francesco Monfignori Marco Zoppo Cecchino del Frate Benedetto

MASTERS.	DISCIPLES.	MASTERS.	DISCIPLES.
Bartelemi di St. Marco	{ Benedetto Ciamfanini Gabriel Rustici Fra. Paolo Pistolese Giuseppe Passari Nicolo Berretoni Giuseppe Chiari Pietro da Petri Girolamo Adam Romano Andrea Lanzano Robert Van Oudenarde Giov. Paolo Melchiori Antonio Balestra Andrea Procaccini Giacinto Calandrucci Agostino Mafucci Mark Duvenede William Van Inghen Don Vincenzo Vittoria Vromans	Henry Mommers Jodocus Mompert Nicholas Moojart Francesco Moroni Domenico Moroni Pietro Montanini Frederick Moucheron	{ Bernard Schyndal Dirk Maas James Fouquieres Jacob Vander Does John Baptist Weeninx Paolo Cavazzuola Francesco Moroni Giosèffo Laudati Isaac Moucheron, his son Joseph Murillio, his son Cavalier Villaviciense Clement de Torres Don John Simon Stephen Marquez Sebastian le Mulate Cæsar Nebula
Carlo Maratti	{ Jeronimo Mazzuoli, called Parmigianino Filippo Lippi, the Old Tomaso Mafaccio	Barthol. Murillio Jeronimo Mutiano	
Otho Mæsseus Fran. Mazzuoli, called Parmigiano Tomaso Mafaccio Maffolino	{ Domenico Santi, called Min- gaccino Andrea Monticelli Alborefi Giacomo Monti Balthazar Bianchini Giacomo Friani Prospero Mangini Mondivi Rolli Ludovico Quaini Michael Van Muffcher	N	
Agostino Metelli	{ John Affelyn Christophor Orlandi Lermans Peter Van Slingeland Karel de Moor John Mieris, his brother Will. Mieris, his son, called Young Mieris His two daughters Ernest Stuvén Maria Sybilla Merian	Battista Naldini Peter Neefs Arnold Vander Neer Eglon Vander Neer Gaspard Netscher Constantine Netscher Mario Nuzzi, called da Fiori	{ Domenico Cresti, called Passi- gnano Francesco Curradi Balducci Peter Neefs, his son Eglon Vander Neer Adrian Vander Werf Theod. Netscher } his Constant. Netscher } sons Jacob Vander Does John Vollevens Conrade Roepel Batt. Gauli, called Baccici Domenico Bettini
Gabriel Metzua Jan Miel	{ Paul Moreelze Peter Gerritze Claude Cornelisse Peter Dieterick Kluyt John Van Nes Hendrick Van Vliet Peter Mirevelt, his son Jacq. Delft, his grandson Madem. Natoire Boucher Nonotte Giovanni Bonati Giov. Bett. Buoncuori Antonio Gherardi John Baptist Forest Collandon Reynier Brakenburg	Adam Van Oort Anthony Van Opstal Bernardo Orgagna Andrea Orgagna Bernard Van Orlay Adrian Ofsade Albert Van Ouwater	
Francis Mieris		P	
Abraham Mignon		Francisco Pacheco Battista Pagi Antonio Palermo Palma Vecchio Young Palma Pamfilio Carlo Fran. Pamfilio Pietro Paolini	{ Peter Paul Rubens Jacques Jordaens Sebastian Frank Henry Van Balen John Mytens Jaques de Roore Andrea Orgagna Andrea Pisano Peter Kouc Cornelius Bega Cornelius Dufart Isaac Ofsade Gerrard Van Haerlem
Francesco Mille			
Mich. Janfen Mirevelt			{ Don Diego Velasquez Pietro Maria Crespallo Benedetto Castiglione Domenico Fiasella Jacques Bakker Lorenzo Lotto Venetiano Bonafacio Francesco Zugni Jacopo Albarelli Carlo Francisco Nuvalone, called Pamfilio Federigo Panza Giovanni Maracci
Le Moine			
Francesco Mola			
Henry Mommers			



MASTERS.	DISCIPLES.	MASTERS.	DISCIPLES.
John Parcelles	Julius Parcelles	Licinio Pordenone	Julio Licinio Pordenone
Joseph Parrocel	Charles Parrocel, his son	Peter Potter	Pompenio Amaltheo
	Ignat. Parrocel } his nephews	Henry Pott	Paul Potter
	Peter Parrocel }	Francis Pourbus	William Kalf
	Francis Sylvestre	Nicolo Pouffin	Gualdorp Gortzius
Bartol. Passerotti	Francesco Brizio		Gaspar Pouffin, or Dughet
	Francesco Vanni		Crescentio
Giov. Batt. Passori	Agostino Caracci	Gaspar Pouffin	Jacques de Rooster, of Mechlin
	Giuseppe Passari		Vincenzio
	Mario Balassi	Primaticcio	Messer Nicolo da Modena
	Francesco Furini		Camillo Procaccini
Passignano	Simon Pignoni	Ercole Procaccini	Jul. Cæf. Procaccini
	Pietro Sorri		Carlo Ant. Procaccini
	Alessandro Tiarini		Ercole Juniore
	Ottavio Vannini	Jul. Cæf. Procaccini	Daniello Crespi
	Giuseppe dal Sole		Calisto Toccagni
	Giuseppe Mazza		Giacinto da Medea
	Candido Vitali	Camillo Procaccini	Lorenzo Franchi
	Gioffeo Maria Bartolini		Ludovico Caracci
Lorenzo Passinelli	Giov. Petro Zanotti		Carlo Biffi
	Gioffeo Gambarini	Adam Pynaker	Gyfbert Verhoeck
	Aureliano Milani	Domenico Puligo	Domen. Beceri. Florentino
	Alessandro Mar. Furinese	Giacomo da Puntormo	Battista Naldini
	Theresia Muratori		
	Francesco Bassi		
Joachim Patenier	Francis Mostart		
Santo Peranda	Filippo Zanimberti		
	Raphael Santio da Urbino		
	Girolamo Genga		
	Rocco Zoppo		
	Nicolo Soggi		
	Pietro il Monte Varchi		
Pietro Perugino	Gerino da Pistoia		
	Baccio Ubertino		
	Andrea Luigi D'Assisi		
	Bernardino Pinturiccio		
	Giov. Antonio L'Appoli		
	Benedetto Caporali		
	Giovarts		
Gerrard Peters	William Doudyns		
Alexander Petit	Daniel Ricciarelli da Volterra		
	Francesco Sanese		
Balthasar Peruzzi	Domenico Beccafumi		
	Marcello Venusti		
	Mantuanio		
Pierino del Vaga	Siciolante da Sermoneta		
	Ludovico Vargas		
	Livio Agresti		
Pietro da Vecchia	Agostino Litterini		
	Juan Segala		
Sebastian del Piombo	Tomaso Laurati		
	John Vander Lis		
	Daniel Vertangen		
	Varrege		
	Francis Verwilt		
Cornel. Poelenburg	Warnard Van Risen		
	John David Hanfbergen		
	William Van Steenrec		
	Little Moses		
	Gerard Hoet		
Pietro Pollajuolo	Antonio Pollajuolo, his son		
Pomerancio	Bartolomeo Manfredi		
Giov. Matteo Ponzone	Andrea Celesti		
Andrea Porta	Ferdinando Porta, his son		

Francis



Jacob

MASTERS.	DISCIPLES.	MASTERS.	DISCIPLES.
Jacob Vanloo	Egdon Vanderneer		Bernardo Lovino
Lucas Van Uden	Jacques Van Uden		Andrea Salaino
	Dirk Vandenberg	Lionardo da Vinci	Marco Uggioni
Adrian Vandervelde	Jacob Koning		Paolo Lomazzo
	John Vander Bent	Daniel Voltelmans	Paul Brill
	Peter Vander Leeuw	Simon de Vliegar	Will. Vandervelde, junier
Esaïas Vandervelde	John Van Goyen		Paolo Rosetti, da Volterra
William Vandervelde, the Old	William Vandervelde, the Young		Rocca
	Julio Carpione	Daniel da Volterra	Marcus da Siena
Alessandro Varotari	Pietro di Vecchia		Michael Alberti
	Clara Varotari		Pellegrino Tibaldi
Antonio Vassilaechi	Paolo Farinato		Feliciano da San Vito
	Battista Zelotti		Biagio da Carigliano
Don Diego Velasquez	Juan de Pareja	John Voorhout	Giulio Mazzoni
	Bartholomew Murillio	Constantine Voorhout	Ernest Stuen
Antonio Venetiano	Paolo Mazocchi, called Uccello	John Volterman	John Voorhout
Domenico Venitiano	Gherardo Starnina	William De Vos	John Soukens
	Andrea del Castagno		Justus Subtermans
Otho Venius	Peter Paul Rubens		Charles Le Brun
Peter Verbeck	Gertrude Venius, his daughter		Francis Perrier
Ant. Vercelli, Sodoma	Gilles Schagen		Nicholas Chaperon
Gaspar Pet. Verburgh	Daniel da Volterra		Eustachius Le Sueur
John Verburgh	David Bailly		John Baptist Mole
Verendaal	John Bronckhorst		Tartebat
	N. Morell		Nicholas Dorigny
Tobias Verhaecht	Peter Paul Rubens	Simon Vouet	Char. Alphonse du Fresnoy
	Martin Ryckaert		Valentino
	Nich. Verkolie, his son		Peter Mignard
	Vander Wilt		Charles Poerson
Jan Verkolie	Vander Spreet		Michael Corneille
	Albert Vanderburgh		Louis Testelin
	Henry Steenwinkle		Belli
	William Verschuring		Aubin Vouet, his brother
	Pietro Perugino		Noel Coypel
Andrea Verocchio	Lionardo da Vinci	Ferdinand Voet	Jacopa D'Agar
	Francesco di Simone	John de Vries	Henry Stenwyck
	Agnolo di Polo	Cornelius Vroom	John Parcelles
	Lorenzo di Credi		
	Giov. Francesco Rustici	W	
	Bened. Cagliari, his brother	John de Waal	Cornelius de Waal
	Carletto Cagliari, his sons		John Baptist Pater, called Patere
Paolo Veronese	Gabriel Cagliari, his sons	Anthony Watteau	Nicholas Lancret
	Dario Varotari		John Weenix, his son
	Claudio Ridolfi	John Baptist Weenix	Nicholas Berchem
	Antonio Vassilacchi		Theodore Valckenburgh
Liberal Veronese	Francesco Torbido, called Il Moro		Peter Vander Werff
	William Verschuring		John Christian Sperling
Henry Verschuring	Matthew Vytman		Bartholomew Douven
Philip Uffenbach	Adam Elsheimer	Adrian Vander Werff	Julius Limbourg
Giovanni Viani	Domenico Maria Viani		John Abel Wassenburg
	Pietro Francesco Cavazza		Vandyck
	Mich. Ang. Monticelli		Nicholas Duval
Domenico Mar. Viani	Carlo Antonio Rambaldi	Nicholas Wieling	Augustin Terwesten
	Gioffredo Orfoni	Adam Willaerts	Abraham Willaerts, his son
Jacopo Vignali	Carlo Dolce	Jan Wils	Nicholas Berchem
Vincenzo da Stefano	Domenico Bettini	John Van Winghen	Otho Venius
Vincenzio	Liberal Veronese	Emanuel de Wit	Henry Van Streek
	Mich. Ang. di Battaglia	Michael Wolgemuth	Albert Durer
	Antonio Boltraffio		Peter Wouwermans, his brothers
	Cesare da Sesto	Philip Wouwermans	John Wouwermans
Lionardo da Vinci	Jacopo Puntormo		John Griffier
	Francisco Melzi		John Vander Bent
	Giov. Francesco Rustici		



MASTERS.	DISCIPLES.	MASTERS.	DISCIPLES.
Philip Wouwermans	{ Barent Gaal	Hendric Mart. Zorgh, or	{ Abraham Diepraam
Thomas Wycke	{ Emanuel Murant	Sorgh	{ Bartol. Passerotti
John Wycke	{ John Wycke	Taddeo Zuccherò	{ Federigo Zuccherò
John Wynants	{ . . . . Wooton		{ Otho Venius
	{ John Van Hugtenburgh	Federigo Zuccherò	{ Raphael da Reggio
	{ Philip Wouwermans		{ Domen. Passignano
	{ Adrian Vandervelde	Jacques Van Zwanen-	{ Francesco Vanni
		burg	{ Jacob Bunel
			{ Rembrandt Van Ryn
Z			
Martin Zaagmoolen	Michael Van Musscher		
Antonio Zanchi	Francesco Trevisani		

# A C A T A L O G U E

OF

Those PAINTERS who IMITATED the WORKS of the MOST EMINENT MASTERS, with so great a Similitude of Style, Touch, and Colouring, that the Works of the former are frequently mistaken for the latter; though, to a penetrating Judgment, the Difference may be plainly perceptible.

MASTERS.	IMITATORS.	MASTERS.	IMITATORS.
A			
Albano,	imitated by Giov. Battista Mola	Correggio,	by { Cæsar Arethusi Ludov. Cardi, called Cigoli Bartol. Schidone Girolamo da Carpi Paolo da Mattei
B			
Backhuysen,	by Henry Rietchoof	Pietro da Cortona,	by Ciro Ferri
Giacomo Bassano,	by { Leandro Bassano Francesco Bassano Pet. Cornelius Derick David Teniers, the Young Tiberio Tinelli Luca Giordano	D	
Bamboccio,	by Barent Graat	Lewis Deyster,	by Anna Deyster
Baroccio,	by Giuseppe Maria Crespi	Carlo Dolce,	by Onorio Marinari
Breemberg,	by Goffredy	Gerard Douw,	by { Peter Slingeland Gaspar Netscher Godfrey Schalcken
Berchen,	by John Sibrechts	E	
Paul Bril,	by William Nieulant	Adam Elsheimer,	by { James Ernest Thomas, of Lan- daw Little Moses Solomon
M. A. Buonaroti,	by { Gregorio Pagani Pellegrino Tibaldi	F	
Bourgognone,	by Peter Verhoeck	Fouquieres,	by Belin
John Brueghel,	by John Van Breda	Pietro della Francesca,	by Luca Signorelli
C			
Annibal Caracci,	by { Jacomo Cavadone Jacques Van Oost, the Old Annibal Massari	John Fytt,	by David de Koninck
Ludovico Caracci,	by { Paolo da Mattei Manfredi	G	
Caravaggio,	by { Anthony Rivalz Valentino	Gerrard,	by Jan Verkolie
Valerio Castelli,	by Giov. Paolo Cervetto	Ghifolfi,	by Bernardo Racchetti
Benedetto Castiglione,	by Francesco Castiglione	Giorgione,	by { Pietro da Vecchia Sebastian del Piombo Bart. da Bagnacavallo
Carlo Cignani,	by Ludovico Quaini		
Claude Lorraine,	by John Dominique		

Giotto,



MASTERS.		IMITATORS.		MASTERS.		IMITATORS.	
Giotto,	by	{	Tomafo di Stefano, called Giottino	Piazzetta,	by	{	Francis Krause
John Glauber,	by	{	John Gotlief Glauber, his brother	Bonaventure Peters, Pierino del Vaga,	by		John Peters, his brother Bon Boullongne
			Flamminio Torre Giov. Batt. Bolognini Bon Boullongne	Poelemburg,	by	{	Little Moses Daniel Vertangen Jan Lis
Guido,	by	{	Luca Giordano Francesco Gessi Paolo da Metti Giacomo Sementa				Old Griffier John Hansbergen
H				Pietro, dal Borgo, } San Sepulchro, }	by		Luca Signorelli
				Paul Potter,	by		John Le'Duc
				Gaspar Pouffin,	by	{	Peter Rysbraeck Antonio Calza
				Pordenone, the Old, Puntormo,	by		Pordenone, the Young Bronzino
				R			
							Saffo Ferrato Jacopo da Empoli Andrea del Sarto
				Raphael,	by	{	Timoteo da Urbino John Calkar Bartol. da Bagnacavallo Paolo da Mattei
							Leonard Bramer Gerbra. Vanden Eeckhout Heyman Dullaert
				Rembrandt,	by	{	Govert Flink Arent de Gelder Montanini
							H. Spieringa Bartolomeo
				Salvator Rosa,	by	{	Van Ooft Old Griffier
				Rubens, Ruydael,	by		
				S			
				Andrea del Sarto, John Schoorel, ... Segers, Henry Steenwyck,	by		Tacone, and Jac. da Empoli Martin Hemskirk Ottomar Elliger, the Old David Bailii
							Vanboucle De Vos
				Snyders,	by	{	Francis Mierhop
				T			
				David Teniers, the Young,	{	by	Old Griffier Domenick Ryckaert Van Helmont
				Tintoretto,			by
							Girolamo da Titiano Francesco Cairo John Calkar
				Titiano Vecelli,	by	{	Luca Giordano Paolo da Mattei Jacopo da Empoli Damiano Mezzi Flamminio Torre
				V			
				Valentino,	by		Anthony Rivalz

Vandyck,

MASTERS.		IMITATORS.	MASTERS.		IMITATORS.
Vandyck,	by	Theodore Netscher Lang Jan Mytens Van Oost John Hanneman	Lionardi da Vinci,	by	Lorenzo di Credi Paolo Lomazzo
Venetiano,	by	John le Clerc			W
Velasquez,	by	Juan de Pareja Benedetto Cagliari Carletto Cagliari	Watteau,	by	Nicholas Lancret John Baptist Peter
P. Veronese,	by	Francesco Cairo Jacopo da Empoli Flaminio Torre	Weenix, the Old,	by	Young Weenix Peter Wouwermans
Lucas Van Uden,	by	Jacques Van Uden, his brother	Philip Wouwermans,	by	John Linglebach Peter Van Bloeman John Van Breda

It having been doubted by several writers, whether HANS HOLBEIN was not the only Painter who worked with his left hand, I thought it might not be unacceptable to the lovers of the art, to mention the names of such artists as are noticed in the *Biographia*, and were remarkable for working with the left hand, and also with both hands.

Americo Asperito,	Worked equally easy with both hands, and on that account was called, Amico da due Penelli.
Ludovico Cangiagio,	Worked with both hands.
Hans Holbein,	Worked with the left.
Cornelius Kettel,	Worked not only with his left, but painted with the ends of his fingers, instead of brushes.
Nicholas Mignard,	Worked with the left.
Mozzo, of Antwerp,	Worked with the left.
Rugendas,	Worked with both.
Antonio dal Sole,	Worked with the left.
John Jovenet,	Worked with the left, being deprived of the use of his right hand, by a paralytic disorder.





---

# S U P P L E M E N T :

CONTAINING

## L I V E S   O F   P A I N T E R S

NOT MENTIONED IN THE DICTIONARY.

---

B A R

B A R

Mr. GEORGE BARRET.

*Painted Landscape.*

DIED 1784, AGED 52.

THIS artist was born about the year 1732, in the city of Dublin. At a very early period he exhibited a strong disposition to pursue the elegant art in which he so eminently succeeded; and, when a boy, attended the drawing academy of Mr. West, where, *nulli secundus*, he was considered as an artist of the most promising abilities. Of young Barret Nature became the favourite school, in spite of the admonitions of his friend and patron Edmund Burke (a great orator, but no painter), who advised him, again and again, though in vain, to *study pictures*. The sublime and beautiful scenery of Powerscours, the seat of the Earl of that name, and a friend of Barret, attracted his first attentions; at which place he studied with the most ardent and unremitting solicitude. About this time a premium of £.50 was offered by the Dublin Society for the best landscape in oil, for which Mr. Barret contended and won. In the year 1762 he visited London, where he soon distinguished himself; and, the second year after his arrival, gained the £.50 premium given by the Society for the Encouragement of Arts, &c. for the best landscape in oil. The establishment of the Royal Academy of Arts, &c. was in a great measure indebted to the efforts of Mr. Barret, who formed the plan, and became one of its members.

He had two decided manners of painting, both with regard to colour and touch; his first was rather heavy in both, his latter much lighter. Scarce any painter equalled him in his knowledge or execution of the details of nature, the latter of which was particularly light, and well calculated to mark most decidedly the true characters of the various objects he represented, forest trees in particular. His attention was chiefly directed to the true colour



colour of English scenery, in which, in his best works, he was very happy, as he got all that richness and dewy freshness, that so particularly characterizes the verdure of this climate, especially in the vernal months, and which is so totally different from the colouring of those masters who have formed themselves on Italian scenery or Italian pictures. This strong desire sometimes tempted him to use colours rich and beautiful when first applied, but which no art could render permanent; which, in some of his slighter works, prevailed to such a degree as to leave scarcely any traces of the original colouring.

His best pictures (in this country) in his first manner, are to be found in the houses of the Dukes of Buccleugh and Portland, &c. &c. and those of his latter, in his great work, at Mr. Lock's, at Norbury-Park, Surry, consisting of a large room painted with a continued scene entirely round. The idea in general characterizes the northern part of this country; and for composition, breadth of effect, truth of colour, and boldness of manner in the execution, has not been equalled by any modern painter. He exerted his powers to the utmost in this work, as he entertained the warmest sense of Mr. Lock's great kindness and friendly patronage.

He also painted in water-colours, in which he excelled. These pictures in general were gay in colour, and pleasing in their compositions, frequently enriched with busy figures, employed in works of husbandry. His drawings in chalk, Indian ink, and black lead pencil, had great merit, particularly the latter. In all his studies from nature he was exceedingly correct and minute.

As a man he was remarkably kind and friendly, gentle in manners, with a vast flow of spirits, even to playfulness, and a strong turn to wit and humour. For the last ten years of his life, he was obliged, on account of his health, to retire to Paddington, a little village near London, where he painted (in conjunction with Mr. Gilpin, the celebrated animal-painter) some of his best easel-pictures, and retained his full powers to the end of his life. He was interred in Paddington church-yard, leaving a widow and nine children.

#### POMPEIO BATTONI.

*Painted Portrait.*

DIED 1786, AGED 84.

He was of the Florentine school, born at Lucca, in 1702, and is the most celebrated of all the painters Italy has produced this century. He was not a very learned artist, nor did he supply his want of knowledge by deep reflexion. His works do not bear the appearance of an attentive study of the antique, or of the works of Raphael, and the other great masters of Italy: but nature seemed to have destined him for a painter, and he followed her impulse. He was not wanting either in his delineation of character, in accuracy, or in pleasing representation; and if he had not a grand conception, he at least knew how to describe well what he had conceived. He would have been, in any age, reckoned a very  
estimable

estimable painter: at the time in which he lived, he certainly must have shone conspicuously. His name is known throughout Europe, and his works are every where in estimation. Mengs, who was a more learned man, was his rival: but, less favoured by nature, if he enjoyed a higher reputation, he owed it less perhaps to any real superiority than to the commendations of Winckelman. It were to be wished that Battoni had possessed the knowledge and the conception of Mengs, or that Mengs had been endowed with the natural qualities and picturesque talents of Battoni.

---

C O O P E R.

*Painted Miniature.*

DIED 1743, AGED

He imitated Michael Angelo di Caravaggio in painting fruit and flowers.

F R A N C I S C O T E S.

*Painted Portrait.*

He was the scholar of Knapton, and painted portraits in oil and crayons, in the latter of which he arrived at uncommon perfection, though he died untimely of the stone in July, 1770, not having passed the 45th year of his age. His pictures, of the Queen holding the Princess Royal, then an infant, in her lap; of his own wife; of Polly Jones, a woman of pleasure; of Mr. Oberon, the comedian; of Mrs. Child, of Osterley-park; and of Miss Wilton, now Lady Chambers; are portraits which, if they yield to Rosalba's in softness, excel hers in vivacity and invention.

---

G A I N S B O R O U G H.

*Painted Portrait and Landscape.*

DIED 1788, AGED 61.

He was born in 1727, and very early discovered a propensity to painting. Nature was his teacher, and the woods of Suffolk his academy. Here he would pass in solitude his mornings, in making a sketch of an antiquated tree, a marshy brook, a few cattle, a shepherd and his flock, or any other accidental objects that were presented. From delineation he got to colouring; and after painting several landscapes from the age of ten to twelve, he quitted Sudbury (his native place), and came to London, where he commenced portrait-painter. His portraits will pass to futurity with a reputation equal to that which follows the pictures of Vandyke; and his landscapes will establish his name on the record of the fine arts with honours such as never before attended a native of this isle. These subjects he painted with a faithful adherence to nature; and it is to be noticed, that they are more in approach to the landscapes of Rubens than to those of any other master. At the same



time we must remark, his trees, fore-ground, and figures, have more force and spirit: and we may add, the brilliancy of Claude, and the simplicity of Ruysdael, appear combined in Mr. Gainborough's romantic scenes.—While we lament him as an artist, let us not pass over those virtues which were an honour to human nature—that generous heart, whose strongest propensities were to relieve the genuine claims of poverty. If he selected, for the exercise of his pencil, an infant from a cottage, all the tenants of the humble roof generally participated in the profits of the picture; and some of them frequently found in his habitation a permanent abode. His liberality was not confined to this alone: needy relatives and unfortunate friends were further incumbrances on a spirit that could not deny; and owing to this generosity of temper, that affluence was not left to his family which so much merit might promise, and such real worth deserve.

The following extract is made from one of Sir JOSHUA REYNOLDS's Academic Discourses, in which the merits of Gainborough are justly and candidly appreciated.

“ We have lately lost Mr. Gainborough, one of the greatest ornaments of our Academy. It is not our business here, to make panegyrics on the living, or even on the dead who were of our body. The praise of the former might bear the appearance of adulation; and the latter, of untimely justice; perhaps of envy to those whom we have still the happiness to enjoy, by an oblique suggestion of invidious comparisons. In discoursing therefore on the talents of the late Mr. Gainborough, my object is, not so much to praise or to blame him, as to draw from his excellencies and defects, matter of instruction to the students in our Academy. If ever this nation should produce genius sufficient to acquire to us the honourable distinction of an English School, the name of Gainborough will be transmitted to posterity, in the history of the Art, among the first of that rising name. That our reputation in the Arts is now only rising, must be acknowledged; and we must expect our advances to be attended with old prejudices, as adversaries, and not as supporters; standing in this respect in a very different situation from the late artists of the Roman School, to whose reputation ancient prejudices have certainly contributed: the way was prepared for them, and they may be said rather to have lived in the reputation of their country, than to have contributed to it; whilst whatever celebrity is obtained by English Artists, can arise only from the operation of a fair and true comparison. And when they communicate to their country a share of their reputation, it is a portion of fame not borrowed from others, but solely acquired by their own labour and talents. As Italy has undoubtedly a prescriptive right to an admiration bordering on prejudice, as a soil peculiarly adapted, congenial, and, we may add, destined to the production of men of great genius in our Art, we may not unreasonably suspect that a portion of the great fame of some of their late artists has been owing to the general readiness and disposition of mankind to acquiesce in their original prepossessions in favour of the productions of the Roman School.

“ On this ground, however unsafe, I will venture to prophecy, that two of the last distinguished painters of that country, I mean Pompeo Battoni, and Raffaele Mengs, however great their names may at present sound in our ears, will very soon fall into the rank of Imperiale, Sebastian Concha, Placido Constanza, Massuccio, and the rest of their immediate predecessors; whose names, though equally renowned in their life-time, are now fallen into what is little short of total oblivion. I do not say that those painters were not superior to the artist I allude to, and whose loss we lament, in a certain routine of practice, which, to the eyes of common observers, has the air of a learned composition, and bears a sort of superficial resemblance to the manner of the great men who went before them. I know this perfectly well; but I know likewise, that a man, looking for real and lasting reputation, must unlearn much of the common-place method so observable in the works of the artists whom I have named. For my own part, I confess, I take more interest in, and am more captivated with, the powerful impression of nature, which Gainsborough exhibited in his portraits and in his landscapes, and the interesting simplicity and elegance of his little ordinary beggar-children, than with any of the works of that School, since the time of Andrea Sacchi, or perhaps we may say Carlo Maratti; two painters who may truly be said to be *ULTIMI ROMANORUM*.

“ I am well aware how much I lay myself open to the censure and ridicule of the academical professors of other nations, in preferring the humble attempts of Gainsborough to the works of those regular graduates in the great historical style. But we have the sanction of all mankind in preferring genius in a lower rank of art, to feebleness and insipidity in the highest.

“ It would not be to the present purpose, even if I had the means and materials, which I have not, to enter into the private life of Mr. Gainsborough. The history of his gradual advancement, and the means by which he acquired such excellence in his art, would come nearer to our purpose and wishes, if it were by any means attainable; but the slow progress of advancement is in general imperceptible to the man himself who makes it; it is the consequence of an accumulation of various ideas which his mind has received, he does not perhaps know how or when. Sometimes indeed it happens, that he may be able to mark the time when, from the sight of a picture, a passage in an author, or a hint in conversation, he has received, as it were, some new and guiding light, something like inspiration, by which his mind has been expanded; and is morally sure that his whole life and conduct has been affected by that accidental circumstance. Such interesting accounts we may however sometimes obtain from a man who has acquired an uncommon habit of self-examination, and has attended to the progress of his own improvement.

“ It may not be improper to make mention of some of the customs and habits of this extraordinary man; points which come more within the reach of an observer; I however mean such only as are connected with his art, and indeed were, as I apprehend, the causes of his arriving to that high degree of excellence, which we see and acknowledge in his works. Of these causes we must state, as the fundamental, the love which he had to his



art; to which indeed his whole mind appears to have been devoted, and to which every thing was referred; and this we may fairly conclude from various circumstances of his life, which were known to his intimate friends. Among others he had a habit of continually remarking to those who happened to be about him, whatever peculiarity of countenance, whatever accidental combination of figures, or happy effects of light and shadow, occurred in prospects, in the sky, in walking the streets, or in company. If, in his walks, he found a character that he liked, and whose attendance was to be obtained, he ordered him to his house: and from the fields he brought into his painting-room, stumps of trees, weeds, and animals of various kinds; and designed them, not from memory, but immediately from the objects. He even framed a kind of model of landscapes, on his table; composed of broken stones, dried herbs, and pieces of looking glass, which he magnified and improved into rocks, trees, and water. How far this latter practice may be useful in giving hints, the professors of landscape can best determine. Like every other technical practice it seems to me wholly to depend on the general talent of him who uses it. Such methods may be nothing better than contemptible and mischievous trifling; or they may be aids. I think upon the whole, unless we constantly refer to real nature, that practice may be more likely to do harm than good. I mention it only, as it shews the solicitude and extreme activity which he had about every thing that related to his art; that he wished to have his objects embodied as it were, and distinctly before him; that he neglected nothing which could keep his faculties in exercise, and derived hints from every sort of combination.

“ We must not forget whilst we are on this subject, to make some remarks on his custom of painting by night, which confirms what I have already mentioned, his great affection to his art; since he could not amuse himself in the evenings by any other means so agreeable to himself. I am indeed much inclined to believe, that it is a practice very advantageous and improving to an artist; for by this means he will acquire a new and a higher perception of what is great and beautiful in Nature. By candle-light, not only objects appear more beautiful, but from their being in a greater breadth of light and shadow, as well as having a greater breadth and uniformity of colour, nature appears in a higher style; and even the flesh seems to take a higher and richer tone of colour. Judgment is to direct us in the use to be made of this method of study; but the method itself is, I am very sure, advantageous. I have often imagined that the two great colourists, Titian and Correggio, though I do not know that they painted by night, formed their high ideas of colouring from the effects of objects by this artificial light: but I am more assured, that whoever attentively studies the first and best manner of Guercino, will be convinced that he either painted by this light, or formed his manner on this conception.

“ Another practice Gainsborough had, which is worth mentioning, as it is certainly worthy of imitation; I mean his manner of forming all the parts of his picture together; the whole going on at the same time, in the same manner as Nature creates her works. Though this method is not uncommon to those who have been regularly educated, yet probably it was

was suggested to him by his own natural sagacity. That this custom is not universal, appears from the practice of a painter whom I have just mentioned, Pompeo Battoni, who finished his historical pictures part after part; and in his portraits completely finished one feature before he proceeded to another. The consequence was, as might be expected; the countenance was never well expressed; and, as the painters say, the whole was not well put together.

“ The first thing required to excel in our art, or I believe in any art, is, not only a love for it, but even an enthusiastic ambition to excel in it. This never fails of success proportioned to the natural abilities with which the artist has been endowed by Providence. Of Gainsborough we certainly know, that his passion was not the acquirement of riches, but excellence in his art; and to enjoy that honourable fame which is sure to attend it. That *he felt this ruling passion strong in death*, I am myself a witness. A few days before he died, he wrote me a letter, to express his acknowledgments for the good opinion I entertained of his abilities, and the manner in which (he had been informed) I always spoke of him; and desired he might see me, once more, before he died. I am aware how flattering it is to myself to be thus connected with the dying testimony which this excellent painter bore to his art. But I cannot prevail on myself to suppress that I was not connected with him by any habits of familiarity; if any little jealousies had subsisted between us, they were forgotten, in those moments of sincerity; and he turned towards me as one who was engrossed by the same pursuits, and who deserved his good opinion, by being sensible of his excellence. Without entering into a detail of what passed at this last interview, the impression of it upon my mind was, that his regret at losing life, was principally the regret of leaving his art; and more especially as he now began, he said, to see what his deficiencies were; which, he said, he flattered himself in his last works were in some measure supplied.

“ When such a man as Gainsborough arrives to great fame, without the assistance of an academical education, without travelling to Italy, or any of those preparatory studies which have been so often recommended, he is produced as an instance, how little such studies are necessary; since so great excellence may be acquired without them. This is an inference not warranted by the success of any individual; and I trust it will not be thought that I wish to make this use of it.

“ It must be remembered that the style and department of art which Gainsborough chose, and in which he so much excelled, did not require that he should go out of his own country for the objects of his study; they were every where about him; he found them in the streets, and in the fields; and from the models thus accidentally found, he selected with great judgment such as suited his purpose. As his studies were directed to the living world principally, he did not pay a general attention to the works of the various masters, though they are, in my opinion, always of great use, even when the character of our subject requires us to depart from some of their principles. It cannot be denied, that excellence in the department of the art which he professed may exist without them; that



in such subjects, and in the manner that belongs to them, the want of them is supplied, and more than supplied, by natural sagacity, and a minute observation of particular nature. If Gainsborough did not look at nature with a poet's eye, it must be acknowledged that he saw her with the eye of a painter; and gave a faithful, if not a poetical, representation of what he had before him.

“ Though he did not much attend to the works of the great historical painters of former ages, yet he was well aware, that the language of the art, the art of imitation, must be learned somewhere; and as he knew that he could not learn it in an equal degree from his contemporaries, he very judiciously applied himself to the Flemish School, who are undoubtedly the greatest masters of one necessary branch of art; and he did not need to go out of his own country for examples of that school: from that he learnt the harmony of colouring, the management and disposition of light and shadow, and every means which the masters of it practised, to ornament and give splendour to their works. And to satisfy himself as well as others, how well he knew the mechanism and artifice which they employed to bring out that tone of colour which we so much admire in their works, he occasionally made copies from Rubens, Teniers, and Vandyck, which it would be no disgrace to the most accurate connoisseur to mistake, at the first sight, for the works of those masters. What he thus learned, he applied to the originals of nature, which he saw with his own eyes, and imitated, not in the manner of those masters, but in his own.

“ Whether he most excelled in portraits, landscapes, or fancy-pictures, it is difficult to determine: whether his portraits were most admirable for exact truth of resemblance, or his landscapes for a portrait-like representation of nature, such as we see in the works of Rubens, Ryfdale, and others of those Schools. In his fancy-pictures, when he had fixed on his object of imitation, whether it was the mean and vulgar form of a wood-cutter, or a child of an interesting character, as he did not attempt to raise the one, so neither did he lose any of the natural grace and elegance of the other; such a grace, and such an elegance, as are more frequently found in cottages than in courts. This excellence was his own, the result of his particular observation and taste; for this he was certainly not indebted to the Flemish School, nor indeed to any School; for his grace was not academical, or antique, but selected by himself from the great school of nature; and there are yet a thousand modes of grace, which are neither theirs, nor his, but lie open in the multiplied scenes and figures of life, to be brought out by skilful and faithful observers.

“ Upon the whole, we may justly say, that whatever he attempted he carried to a high degree of excellence. It is to the credit of his good sense and judgment that he never did attempt that style of historical painting, for which his previous studies had made no preparation.

“ And here it naturally occurs to oppose the sensible conduct of Gainsborough in this respect, to that of our late excellent Hogarth, who, with all his extraordinary talents, was not blessed with this knowledge of his own deficiency, or of the bounds which were set to the extent of his own powers. After this admirable artist had spent

spent the greatest part of his life in an active, busy, and we may add, successful attention to the ridicule of life; after he had invented a new species of dramatic painting, in which probably he will never be equalled, and had stored his mind with infinite materials to explain and illustrate the domestic and familiar scenes of common life, which were generally, and ought to have been always, the subject of his pencil; he very imprudently, or rather presumptuously, attempted the great historical style, for which his previous habits had by no means prepared him: he was indeed so entirely unacquainted with the principles of this style, that he was not even aware that any artificial preparation was at all necessary. It is to be regretted, that any part of the life of such a genius should be fruitlessly employed. Let his failure teach us not to indulge ourselves in the vain imagination, that by a momentary resolution we can give either dexterity to the hand, or a new habit to the mind.

“ I have, however, little doubt, but that the same sagacity, which enabled those two extraordinary men to discover their true object, and the peculiar excellence of that branch of art which they cultivated, would have been equally effectual in discovering the principles of the higher style, if they had investigated those principles with the same eager industry which they exerted in their own department. As Gainsborough never attempted the heroic style, so neither did he destroy the character and uniformity of his own style, by the idle affectation of introducing mythological learning in any of his pictures. Of this boyish folly we see instances enough, even in the works of great painters. When the Dutch School attempt this poetry of our art in their landscapes, their performances are beneath criticism; they become only an object of laughter. This practice is hardly excusable, even in Claude Lorrain, who had shewn more discretion, if he had never meddled with such subjects.

“ The peculiarity of his manner, or style, or we may call it—the language in which he expressed his ideas, has been considered by many as his greatest defect. But without altogether wishing to enter into the discussion whether this peculiarity was a defect or not, intermixed, as it was, with great beauties, of some of which it was probably the cause, it becomes a proper subject of criticism and enquiry to a painter.

“ A novelty and peculiarity of manner, as it is often a cause of our approbation, so likewise it is often a ground of censure; as being contrary to the practice of other painters, in whose manner we have been initiated, and in whose favour we have perhaps been prepossessed from our infancy; for, fond as we are of novelty, we are upon the whole creatures of habit. However, it is certain, that all those odd scratches and marks which, on a close examination, are so observable in Gainsborough's pictures, and which even to experienced painters appear rather the effect of accident than design—this chaos, this uncouth and shapeless appearance, by a kind of magic, at a certain distance assumes form, and all the parts seem to drop into their proper places; so that we can hardly refuse acknowledging the full effect of diligence, under the appearance of chance and hasty negligence. That Gainsborough himself considered this peculiarity in his manner

and



and the power it possesses of exciting surprise, as a beauty in his works, I think may be inferred from the eager desire which we know he always expressed, that his pictures, at the exhibition, should be seen near, as well as at a distance.

“ The lightness which we see in his best works, cannot always be imputed to negligence. However they may appear to superficial observers, painters know very well that a steady attention to the general effect, takes up more time, and is much more laborious to the mind, than any mode of high finishing or smoothness, without such attention. His *handling, the manner of leaving the colours*, or in other words, the methods he used for producing the effect, had very much the appearance of the work of an artist who had never learned from others the usual and regular practice belonging to the art; but still, like a man of strong intuitive perception of what was required, he found out a way of his own to accomplish his purpose.

“ It is no disgrace to the genius of Gainsborough, to compare him to such men as we sometimes meet with, whose natural eloquence appears even in speaking a language which they can scarce be said to understand; and who, without knowing the appropriate expression of almost any one idea, contrive to communicate the lively and forcible impressions of an energetic mind.

“ I think some apology may reasonably be made for his manner, without violating truth, or running any risk of poisoning the minds of the younger students, by propagating false criticism, for the sake of raising the character of a favourite artist. It must be allowed, that this hatching manner of Gainsborough did very much contribute to the lightness of effect which is so eminent a beauty in his pictures; as, on the contrary, much smoothness, and uniting the colours, is apt to produce heaviness. Every artist must have remarked, how often that lightness of hand which was in his dead-colour, or first painting, escaped in the finishing, when he had determined the parts with more precision; and another loss he often experiences, which is of greater consequence; whilst he is employed in the detail, the effect of the whole together is either forgotten or neglected. The likeness of a portrait, as I have formerly observed, consists more in preserving the general effect of the countenance, than in the most minute finishing of the features, or any of the particular parts. Now Gainsborough's portraits were often little more, in regard to finishing, or determining the form of the features, than what generally attends a dead colour; but as he was always attentive to the general effect, or whole together, I have often imagined that this unfinished manner contributed even to that striking resemblance for which his portraits are so remarkable. Though this opinion may be considered as fanciful, yet I think a plausible reason may be given, why such a mode of painting should have such an effect. It is presupposed that in this undetermined manner there is the general effect, enough to remind the spectator of the original; the imagination supplies the rest, and perhaps more satisfactorily to himself, if not more exactly, than the artist, with all his care, could possibly have done. At the same time it must be acknowledged there is one evil attending this mode; that if the portrait was seen, previous to any knowledge of the original,

original, different persons would form different ideas, and all would be disappointed at not finding the original correspond with their own conceptions, under the great latitude which indistinctness gives to the imagination, to assume almost what character or form it pleases.

“ Every artist has some favourite part on which he fixes his attention, and which he pursues with such eagerness, that it absorbs every other consideration; and he often falls into the opposite error of that which he would avoid, which is always ready to receive him. Now Gainsborough having truly a painter’s eye for colouring, cultivated those effects of the art which proceed from colours; and sometimes appears to be indifferent to or to neglect other excellencies. Whatever defects are acknowledged, let him still experience from us the same candour that we so freely give upon similar occasions to the ancient masters; let us not encourage that fastidious disposition, which is discontented with every thing short of perfection, and unreasonably require, as we sometimes do, a union of excellencies, not perhaps quite compatible with each other.—We may, on this ground, say even of the divine Raffaele, that he might have finished his picture as highly and as correctly as was his custom, without heaviness of manner; and that Poussin might have preserved all his precision without hardness or dryness.

“ To shew the difficulty of uniting solidity with lightness of manner, we may produce a picture of Rubens in the church of St. Judule, at Brussels, as an example; the subject is, *Christ’s charge to Peter*; which, as it is the highest and smoothest-finished picture I remember to have seen of that master, so it is by far the heaviest; and if I had found it in any other place, I should have suspected it to be a copy; for painters know very well, that it is principally by this air of facility, or the want of it, that originals are distinguished from copies.—A lightness of effect, produced by colour, and that produced by facility of handling, are generally united; a copy may preserve something of the one, it is true, but hardly ever of the other; a connoisseur therefore finds it often necessary to look carefully into the picture before he determines on its originality. Gainsborough possessed this quality of lightness of manner and effect, I think, to an unexampled degree of excellence; but, it must be acknowledged at the same time, that the sacrifice which he made to this ornament of our art, was too great; it was, in reality, preferring the lesser excellencies to the greater.”

FRANCIS HAYMAN.

*Painted Figures.*

DIED 1776, AGED 68.

This artist, who was a native of Devonshire, and scholar of Brown, owed his reputation to the pictures he painted for Vauxhall, which recommended him to much practice in giving designs for prints to books, in which he sometimes succeeded well, though a strong mannerist, and easily distinguishable by the large noses and shambling legs of his



figures. In his pictures his colouring was raw, nor in any light did he attain excellence. He was a rough man, with good natural parts, and a humourist—a character often tasted by cotemporaries, but which seldom assimilates with or forgives the rising generation.

### JOSEPH HIGHMORE,

*Painted Portrait.*

DIED 1780, AGED 88.

He was the nephew of Serjeant Highmore, and was bred a lawyer, but quitted that profession for painting, which he exercised with reputation amongst the successors of Kneller, under whom he entered into the Academy; and, living at first in the city, was much employed there for family pieces. He afterwards removed to Lincoln's-Inn-Fields, and painted the portraits of the Knights of the Bath, on the revival of that Order, for the series of plates which he first projected, and which were engraved by Pine. He published two pamphlets; one called, *A critical Examination of the Ceiling painted by Rubens in the Banqueting House, in which architecture is introduced, as far as relates to perspective*; together with the discussion of a question, which has been the subject of debate among painters: the other, *The Practice of Perspective, on the Principles of Dr. Brook Taylor, &c.*

### WILLIAM HOGARTH.

*Painted Portrait and Comic Scenes.*

DIED 1764, AGED 66.

This truly great and original genius in painting and engraving was born 1698, in the parish of St. Bartholomew, and bound apprentice to Mr. Ellis Gamble, a silversmith of eminence in Cranbourn-street, Leicester-Fields. In this profession it is not unusual to bind apprentices to the single branch of engraving arms and cyphers on every species of metal; and in that particular department young Hogarth was placed. He began business on his own account about 1720; and his first employment seems to have been the engraving of arms and shop-bills. The next step was to design and furnish plates for booksellers; of which those now best known are seventeen, for a duodecimo edition of "*Hudibras*" (with Butler's head) in 1746. The first piece in which he distinguished himself as a painter, was a representation of Wanstead Assembly, the portraits from life, without burlesque, and the colouring rather better than some of his later and more highly-finished performances. It was Hogarth's custom to sketch out on the spot any remarkable face which particularly struck him, and of which he wished to preserve the remembrance; and this he frequently did with a pencil on his nail.—In 1730 Mr. Hogarth married the only daughter of Sir James Thornhill; and soon after, having summer lodgings at South Lambeth,

beth; and being intimate with Mr. Tyers, he contributed to the improvement of the Spring Gardens at Vauxhall, by the hint of embellishing them with paintings, some of which were the suggestions of his own truly comic pencil.—In 1733 his genius became conspicuously known. His “*Harlot’s Progress*” introduced him to the notice of the great, and Hogarth rose completely into fame.—Soon after the peace of Aix-la-Chapelle he went over to France, and was taken into custody at Calais while he was drawing the gate of that town; a circumstance which he has recorded in his picture intitled “*O the Roast Beef of Old England!*” published 1749. He was actually carried before the governor as a spy, and, after a very strict examination, committed a prisoner to Granfire, his landlord, on his promising that Hogarth should not go out of his house till he was to embark for England. In 1753 he appeared to the world in the character of an author, and published a quarto volume, intitled “*The Analysis of Beauty, written with a View of fixing the fluctuating Ideas of Taste.*” In this performance he shews, by a variety of examples, that a curve is the line of beauty, and that round swelling figures are most pleasing to the eye; and the truth of his opinion has been countenanced by subsequent writers on the subject. In the dictation of this work he was assisted by Dr. Benjamin Hoadley the physician, who carried it on to about the third part, Chap. IX. and then, through indisposition, declined the friendly office with regret. Mr. Hogarth afterwards applied to his neighbour, Mr. Ralph, who, however, proceeded no further than about a sheet; and the kind office of finishing the work, and superintending the publication, was lastly taken up by Dr. Morell, who went through the remainder of the book. Hogarth had one failing in common with most people who attain wealth and eminence without the aid of liberal education: he affected to despise every kind of knowledge which he did not possess. Having established his fame with little or no obligation to literature, he either conceived it to be needless, or decried it because it lay out of his reach. In “*Beer-street*,” among other volumes consigned by him to the pastry-cook, we find Turnbull “on Ancient Painting,” a treatise which Hogarth should have been able to understand before he ventured to condemn. No man, however, was more ductile to flattery: a word in favour of “*Sigismunda*” might have commanded a proof print, or forced an original sketch out of our artist’s hands.—Being once at dinner with the great Cheselden and some other company, he was told that Mr. John Freke, surgeon of St. Bartholomew’s Hospital, a few evenings before, at Dick’s Coffee-house, had asserted that Greene was as eminent in composition as Handel. “That fellow, Freke, (replied Hogarth) is always shooting his bolt absurdly one way or another! Handel is a giant in music; Greene only a light Florimel kind of a composer.” “Ay (says our artist’s informant), but at the same time Mr. Freke declared you were as good a portrait-painter as Vandyck.” “*There* he was in the right (adds Hogarth): and so by G—I am, give me my time, and let me choose my subject!” Hogarth was also the most absent of men; to one instance of which we must limit our relation. Soon after he set up his carriage he had occasion to pay a visit to the lord-mayor (Mr. Beckford). When he went, the weather was fine; but business detained him till a violent shower of rain came on.



He was let out of the Mansion-house by a different door from that at which he entered; and, feeling the rain, began immediately to call for a hackney coach. Not one was to be met with on any of the neighbouring stands; and our artist sallied forth to brave the storm, and actually reached Leicester Fields without bestowing a thought on his own carriage, till Mrs. Hogarth (surprised to see him so wet and splashed) asked him where he had left it.—The last memorable event of our artist's life was his quarrel with Mr. Wilkes; in which, if Mr. Hogarth did not commence direct hostilities, he at least obliquely gave the first offence, by an attack on the friends and party of that gentleman. Mr. Churchill the poet soon after published the "Epistle to William Hogarth," and took for the motto *ut pictura poesis*. Mr. Hogarth's revenge against the poet terminated in vamping up an old print of a pug dog and a bear, which he published under the title of "The Bruiser, C. Churchill, (once the Reverend!) in the character of a Russian Hercules," &c.—At the time these hostilities were carrying on, in a manner so virulent and disgraceful to all the parties, Hogarth died.

The following character of Hogarth, from the elegant pen of the late Lord ORFORD, is a valuable addition to the account of his life.

"Having dispatched the herd of our painters in oil, I reserved to a class by himself that great and original genius, Hogarth; considering him rather as a writer of comedy with a pencil, than as a painter. If catching the manners and follies of an age *living as they rise*, if general satire on vices and ridicules, familiarised by strokes of nature, and heightened by wit, and the whole animated by proper and just expressions of the passions, be comedy, Hogarth composed comedies as much as Moliere: in his Marriage A-la-mode there is even an intrigue carried on throughout the piece. He is more true to character than Congreve; each personage is distinct from the rest, acts in his sphere, and cannot be confounded with any other of the dramatis personæ. The alderman's footboy, in the last print of the set I have mentioned, is an ignorant rustic; and if wit is struck out from the characters in which it is not expected, it is from their acting conformably to their situation, and from the mode of their passions, not from their having the wit of fine gentlemen. Thus there is wit in the figure of the alderman, who, when his daughter is expiring in the agonies of poison, wears a face of solicitude, but it is to save her gold ring, which he is drawing gently from her finger. The thought is parallel to Moliere's, where the miser puts out one of the candles as he is talking. Moliere, inimitable as he has proved, brought a rude theatre to perfection. Hogarth had no model to follow and improve upon. He created his art; and used colours instead of language. His place is between the Italians, whom we may consider as epic poets and tragedians, and the Flemish painters, who are as writers of farce and editors of burlesque nature. They are the Tom Browns of the mob. Hogarth resembles Butler, but his subjects are more universal; and amidst all his pleasantry, he

he observes the true end of comedy, reformation; there is always a moral to his pictures. Sometimes he rose to tragedy, not in the catastrophe of kings and heroes, but in marking how vice conducts, insensibly and incidentally, to misery and shame. He warns against encouraging cruelty and idleness in young minds, and discerns how the different vices of the great and the vulgar lead by various paths to the same unhappiness. The fine lady in *Marriage A-la-mode*, and Tom Nero in the *Four Stages of Cruelty*, terminate their story in blood—she occasions the murder of her husband; he assassinates his mistress. How delicate and superior too is his satire, when he intimates in the *College of Physicians and Surgeons* that preside at a dissection, how the legal habitude of viewing shocking scenes hardens the human mind, and renders it unfeeling. The president maintains the dignity of insensibility over an executed corpse, and considers it but as the object of a lecture. In the print of the *Sleeping Judges*, this habitual indifference only excites our laughter.

“It is to Hogarth’s honour that, in so many scenes of satire or ridicule, it is obvious that ill-nature did not guide his pencil. His end is always reformation, and his reproofs general. Except in the print of the *Times*, and the two portraits of Mr. Wilkes and Mr. Churchill, that followed, no man, amidst such a profusion of characteristic faces, ever pretended to discover or charge him with the caricature of a real person; except of such notorious characters as Chartres and mother Needham, and a very few more, who are acting officially and suitably to their professions. As he must have observed so carefully the operation of the passions on the countenance, it is even wonderful that he never, though without intention, delivered the very features of any identical person. It is at the same time a proof of his intimate intuition into nature: but had he been too severe, the humanity of endeavouring to root out cruelty to animals would atone for many satires. It is another proof that he drew all his stores from nature and the force of his own genius, and was indebted neither to models nor books for his style, thoughts or hints, that he never succeeded when he designed for the works of other men. I do not speak of his early performances at the time that he was engaged by bookfellers, and rose not above those they generally employ; but in his maturer age, when he had invented his art, and gave a few designs for some great authors, as Cervantes, Gulliver, and even *Hudibras*, his compositions were tame, spiritless, void of humour, and never reach the merits of the books they were designed to illustrate. He could not bend his talents to think after any body else. He could think like a great genius rather than after one. I have a sketch in oil that he gave me, which he intended to engrave: it was done at the time that the House of Commons appointed a committee to enquire into the cruelties exercised on prisoners in the Fleet to extort money from them. The scene is the committee; on the table are the instruments of torture. A prisoner in rags, half starved, appears before them; the poor man has a good countenance, that adds to the interest. On the other hand is the inhuman gaoler. It is the very figure that Salvator Rosa would have drawn for Iago in the moment of detection. Villany, fear, and conscience, are mixed in yellow and livid on his countenance; his lips are contracted by tremor, his face advances as eager to lie, his legs



step back as thinking to make his escape; one hand is thrust precipitately into his bosom, the fingers of the other are catching uncertainly at his button-holes. If this was a portrait,\* it is the most speaking that ever was drawn; if it was not, it is still finer.

“ It is seldom that his figures do not express the character he intended to give them. When they wanted an illustration that colours could not bestow, collateral circumstances, full of wit, supply notes. The nobleman in *Marriage A-la-mode* has a great air—the coronet on his crutches, and his pedigree issuing out of the bowels of William the Conqueror, add to his character. In the *Breakfast* the old steward reflects for the spectator. Sometimes a short label is an epigram, and is never introduced without improving the subject. Unfortunately some circumstances, that were temporary, will be lost to posterity, the fate of all comic authors; and if ever an author wanted a commentary, that none of his beauties might be lost, it is Hogarth—not from being obscure (for he never was that but in two or three of his first prints, where transient national follies, as lotteries, free-masonry, and the South-sea, were his topics), but for the use of foreigners, and from a multiplicity of little incidents, not essential to, but always heightening, the principal action. Such is the spider’s-web extended over the poor’s box in a parish-church; the blunders in architecture in the nobleman’s seat seen through the window, in the first print of *Marriage A-la-mode*; and a thousand in the *Strollers* dressing in a Barn, which for wit and imagination, without any other end, I think the best of all his works: as for useful and deep satire, that on the Methodists is the most sublime. The scenes of *Bedlam* and the *Gaming-house* are inimitable representations of our serious follies or unavoidable woes; and the concern shown by the lord-mayor, when the companion of his childhood is brought before him as a criminal, is a touching picture, and big with humane admonition and reflection.

“ Another instance of this author’s genius is his not condescending to explain his moral lessons by the trite poverty of allegory. If he had an emblematic thought, he expressed it with wit, rather than by a symbol. Such is that of the whore setting fire to the world in the *Rake’s Progress*. Once indeed he descended to use an allegoric personage, and was not happy in it: in one of his election prints *Britannia’s* chariot breaks down, while the coachman and footman are playing at cards on the box. Sometimes too, to please his vulgar customers, he stooped to low images and national satire, as in the two prints of *France and England*, and that of the *Gates of Calais*. The last indeed has great merit, though the caricature is carried to excess. In all these the painter’s purpose was to make his countrymen observe the ease and affluence of a free government, opposed to the wants and woes of slaves. In *Beer-street* the English butcher tossing a Frenchman in the air with one hand, is absolute hyperbole; and what is worse, was an afterthought, not being in the first edition. The *Gin-alley* is much superior, horridly fine, but disgusting.

“ His *Bartholomew-fair* is full of humour; the *March to Finchley*, of nature: the *Enraged Musician* tends to farce. The *Four Parts of the Day*, except the last, are inferior

\* It was the portrait of Bambridge, the Warden of the Fleet-prison.

to-few of his works. The Sleeping Congregation, the Lecture on the Vacuum, the Laughing Audience, the Consultation of Physicians as a coat of arms, and the Cockpit, are perfect in their several kinds. The prints of Industry and Idleness have more merit in the intention than execution.

“ Towards his latter end he now and then repeated himself, but feldomer than most great authors who executed so much.

“ It may appear singular, that of an author whom I call comic, and who is so celebrated for his humour, I should speak in general in so serious a style; but it would be suppressing the merits of his heart to consider him only as a promoter of laughter. I think I have shown that his views were more generous and extensive. Mirth coloured his pictures, but benevolence designed them. He smiled like Socrates, that men might not be offended at his lectures, and might learn to laugh at their own follies. When his topics were harmless, all his touches were marked with pleasantry and fun. He never laughed, like Rabelais, at nonsense that he imposed for wit; but, like Swift, combined incidents that divert one from their unexpected encounter, and illustrate the tale he means to tell. Such are the hens roosting on the upright waves in the scene of the Strollers, and the devils drinking porter on the altar. The manners or *costume* are more than observed in every one of his works. The very furniture of his rooms describe the characters of the persons to whom they belong; a lesson that might be of use to comic authors. It was reserved to Hogarth to write a scene of furniture. The rake’s levee-room, the nobleman’s dining-room, the apartments of the husband and wife in Marriage A-la-mode, the alderman’s parlour, the poet’s bedchamber, and many others, are the history of the manners of the age.

“ But perhaps too much has been said of this great genius as an author; it is time to speak of him as a painter, and to mention the circumstances of his life, in both which I shall be more brief. His works are his history; as a painter, he had but slender merit.

“ His apprenticeship was no sooner expired, than he entered into the academy in St. Martin’s lane, and studied drawing from the life, in which he never attained to great excellence. It was character, the passions, the soul, that his genius was given him to copy. In colouring he proved no greater a master: his force lay in expression, not in tints and chiaro-scuro. At first he worked for booksellers, and designed and engraved plates for several books; and, which is extraordinary, no symptom of genius dawned in those plates. His Hudibras was the first of his works that marked him as a man above the common; yet what made him then noticed, now surprises us to find so little humour in an undertaking so congenial to his talents. On the success however of those plates he commenced painter, a painter of portraits; the most ill-suited employment imaginable to a man whose turn certainly was not flattery, nor his talent adapted to look on vanity without a sneer. Yet his facility in catching a likeness, and the method he chose of painting families and conversations in small, then a novelty, drew him prodigious business for some time. It



did not last, either from his applying to the real bent of his disposition, or from his customers apprehending that a satirist was too formidable a confessor for the devotees of self-love. He had already dropped a few of his smaller prints on some reigning follies; but, as the dates are wanting on most of them, I cannot ascertain which, though those on the South-sea and Rabbit-woman prove that he had early discovered his talent for ridicule, though he did not then think of building his reputation or fortune on its powers.

"His *Midnight Modern Conversation* was the first work that showed his command of character: but it was the *Harlot's Progress*, published in 1729 or 1730, that established his fame. The pictures were scarce finished, and no sooner exhibited to the public, and the subscription opened, than above twelve hundred names were entered on his book. The familiarity of the subject, and the propriety of the execution, made it tasted by all ranks of people. Every engraver set himself to copy it, and thousands of imitations were dispersed all over the kingdom. It was made into a pantomime, and performed on the stage. The *Rake's Progress*, perhaps superior, had not so much success, from want of novelty; nor indeed is the print of the *Arrest* equal in merit to the others.

"The curtain was now drawn aside, and his genius stood displayed in its full lustre. From time to time he continued to give those works that should be immortal, if the nature of his art will allow it. Even the receipts for his subscriptions had wit in them. Many of his plates he engraved himself, and often expunged faces etched by his assistants when they had not done justice to his ideas:

"Not content with shining in a path untrodden before, he was ambitious of distinguishing himself as a painter of his history. But not only his colouring and drawing rendered him unequal to the task; the genius that had entered so feelingly into the calamities and crimes of familiar life, deserted him, in a walk that called for dignity and grace. The burlesque turn of his mind mixed itself with the most serious subjects. In his *Danaë* the old nurse tries a coin of the golden shower with her teeth, to see if it is true gold: in the *Pool of Bethesda*, a servant of a rich ulcerated lady beats back a poor man that sought the same celestial remedy. Both circumstances are justly thought, but rather too ludicrous. It is a much more capital fault that *Danaë* herself is a mere nymph of Drury. He seems to have conceived no higher idea of beauty.

"So little had he eyes to his own deficiencies, that he believed he had discovered the principle of grace. With the enthusiasm of a discoverer, he cried, *Eureka!* This was his famous line of beauty, the ground-work of his *Analysis*, a book that has many sensible hints and observations, but that did not carry the conviction, nor meet the universal acquiescence he expected. As he treated his contemporaries with scorn, they triumphed over this publication, and imitated him to expose him. Many wretched burlesque prints came out to ridicule his system. There was a better answer to it in one of the two prints that he gave to illustrate his hypothesis. In the *Ball*, had he confined himself to such outlires as compose awkwardness and deformity, he would have proved half his assertion—but he

has

has added two samples of grace, in a young lord and lady, that are strikingly stiff and affected: they are a Bath Beau and a County Beauty.

“But this was the failing of a visionary. He fell afterwards into a grosser mistake. From a contempt of the ignorant virtuosi of the age, and from indignation at the impudent tricks of picture-dealers, whom he saw continually recommending and vending vile copies to bubble-collectors, and from having never studied, indeed having seen, few good pictures of the great Italian masters, he persuaded himself that the praises bestowed on those glorious works were nothing but the effects of prejudice. He talked this language till he believed it; and having heard it often asserted, as is true, that time gives a mellowness to colours and improves them, he not only denied the proposition, but maintained that pictures only grew black and worse by age, not distinguishing between the degrees in which the proposition might be true or false. He went farther: he determined to rival the ancients—and, unfortunately, chose one of the finest pictures in England as the object of his competition. This was the celebrated Sigismonda of Sir Luke Schaub, now in the possession of the Duke of Newcastle, said to be painted by Correggio, probably by Furnio, but no matter by whom. It is impossible to see the picture, or read Dryden’s inimitable tale, and not feel that the same soul animated both. After many essays, Hogarth at last produced *his* Sigismonda—but no more like Sigismonda, than I to Hercules. Not to mention the wretchedness of the colouring, it was the representation of a maudlin strumpet just turned out of keeping, and with eyes red with rage and usquebaugh, tearing off the ornaments her keeper had given her. To add to the disgust raised by such vulgar expression, her fingers were bloodied by her lover’s heart that lay before her like that of a sheep’s for her dinner. None of the sober grief, no dignity of suppressed anguish, no involuntary tear, no settled meditation on the fate she meant to meet, no amorous warmth turned holy by despair; in short, all was wanting that should have been there, all was there that such a story would have banished from a mind capable of conceiving such complicated woe; woe so sternly felt, and yet so tenderly. Hogarth’s performance was more ridiculous than any thing he had ever ridiculed. He set the price of 400l. on it, and had it returned on his hands by the person for whom it was painted. He took subscriptions for a plate of it, but had the sense at last to suppress it. I make no more apology for this account than for the encomiums I have bestowed on him. Both are dictated by truth, and are the history of a great man’s excellencies and errors. Milton, it is said, preferred his *Paradise Regained* to his immortal poem.

“The last memorable event of our artist’s life was his quarrel with Mr. Wilkes, in which if Mr. Hogarth did not commence direct hostilities on the latter, he at least obliquely gave the first offence, by an attack on the friends and party of that gentleman. This conduct was the more surprising, as he had all his life avoided dipping his pencil in political contests, and had early refused a very lucrative offer that was made to engage him in a set of prints against the head of a court-party. Without entering into the merits



merits of the cause, I shall only state the fact. In September 1762 Mr. Hogarth published his print of the Times. It was answered by Mr. Wilkes in a severe North-Briton. On this the painter exhibited the caricature of the waiter. Mr. Churchill, the poet, then engaged in the war, and wrote his epistle to Hogarth, not the brightest of his works, and in which the severest strokes fell on a defect that the painter had neither caused nor could amend—his age; and which, however, was neither remarkable nor decrepit; much less had it impaired his talents, as appeared by his having composed but six months before one of his most capital works, the satire on the Methodists. In revenge for this epistle, Hogarth caricatured Churchill under the form of a canonical bear, with a club and a pot of porter—*et vitulâ tu dignus et hic*—never did two angry men of their abilities throw mud with less dexterity.

“ He sold about twenty-four of his principal pictures by auction in 1745. Mr. Vincent Bourne addressed a copy of Latin hendecasyllables to him on his chief pictures; and Roquetti, the enameller, published a French explanation, though a superficial one, of many of his prints, which, it was said, he had drawn up for the use of Marshal Belleisle, then a prisoner in England.”

#### THOMAS HUDSON.

*Painted Portrait.*

DIED 1779, AGED 78.

This artist was the scholar and son-in-law of Richardson, and enjoyed for many years the chief business of portrait-painting in the capital, after the favourite artists, his master and Jervas, were gone off the stage. Though Vanloo first, and Liotard afterwards, for a few years diverted the torrent of fashion from the established professor, still the country gentlemen were faithful to their compatriot, and were content with his honest similitudes, and with the fair tied wigs, blue velvet coats, and white satin waistcoats, which he bestowed liberally on his customers, and which with complacency they beheld multiplied in Faber's mezzotintos. The better taste introduced by Sir Joshua Reynolds put an end to Hudson's reign, who had the good sense to resign the throne soon after finishing his capital work, the family-piece of Charles Duke of Marlborough. He retired to a small villa he had built at Twickenham, on a most beautiful point of the river, and where he furnished the best rooms with a well-chosen collection of cabinet-pictures and drawings by great masters; having purchased many of the latter from his father-in-law's capital collection. Towards the end of his life he married to his second wife Mrs. Fiennes, a gentlewoman with a good fortune, to whom he bequeathed his villa.

CHARLES

## CHARLES JERVAS.

*Painted Portrait.*

DIED 1739.

This artist was born in Ireland, and for a year studied under Sir Godfrey Kneller. Norris, frame-maker and keeper of the pictures to King William and Queen Anne, was his first patron, and permitted him to copy what he pleased in the Royal collection. At Hampton-court he copied the Cartoons in little, and sold them to Dr. George Clarke, of Oxford, who became his protector, and furnished him with money to visit Paris and Italy. At Rome he applied himself to learn to draw; for, though thirty years old, he said he had begun at the wrong end, and had only studied colouring. The friendship of Pope, and the patronage of other men of genius and rank, extended a reputation built on such slight foundations: to which not a little contributed, we may suppose, the Tatler, No. VIII. who calls him *the last great painter that Italy has sent us*. To this incense a widow, worth 20,000l. added the solid, and made him her husband. In 1738 he again travelled to Italy for his health, but survived that journey only a short time.

He was defective in drawing, colouring, and composition, and even in that most necessary, and perhaps most easy, talent of a portrait-painter, likeness. In general, his pictures are a light flimsy kind of fan-painting, as large as life. Yet a few of his works are highly coloured; and it is certain that his copies of Carlo Maratti, whom most he studied and imitated, were extremely just, and scarce inferior to the originals. It is a well-known story of him, that having succeeded happily in copying [he thought in surpassing] a picture of Titian, he looked first at the one, then at the other, and, with parental complacency cried, "Poor little Tit! how he would stare!"

But what will recommend his name to posterity, was his intimacy with Pope, whom he instructed to draw and paint.

This painter is taken so little notice of by Vertue, in his memorandums, that he neither specifies his family, birth, or death.

## GEORGE KNAPTON.

*Painted in Crayons.*

DIED 1778, AGED 80.

This artist was the scholar of Richardson, but painted chiefly in crayons. Like his master, he was well versed in the theory of painting, and had a thorough knowledge of the hands of the good masters, and was concerned with Pond in his various publications. In 1765 Knapton was painter to the society of Dilettanti, and, on the death of Slaughter, was appointed surveyor and keeper of the King's pictures. He died at Kensington, where he was buried.



## LOUIS LAGUERRE.

*Painted History and Portraits.*

DIED 1721, AGED 58.

This artist was the assistant and imitator of Verrio, with whose name his will be preserved when their united labours shall be no more, both being immortalized by that unpropitious line of Pope,

Where sprawl the saints of Verrio and Laguerre.

The same redundancy of history and fable is displayed in the works of both; and it is but justice to say their performances were at least in as good a taste as the edifices they were appointed to adorn.

Laguerre's father was a Catalan, who settled in France, and became master of the menagerie at Versailles. The son being born at Paris in 1663, Louis XIV. did him the honour of being his godfather, and gave him his own name. At first he was placed in the Jesuit's college, but having a hesitation in his speech, and discovering much inclination to drawing, the good fathers advised his parents to breed him to a profession that might be of use to himself, since he was not likely to prove serviceable to them. He however brought away learning enough to assist him afterwards in his allegoric and historic works. He then studied in the Royal Academy of Painting, and, for a short time, under Le Brun. In 1683 he came to England with one Richard, a painter of architecture, and both were employed by Verrio. Laguerre painted for him most part of the large picture in St. Bartholomew's hospital; and succeeding so well when little above twenty, he rose into much business, executing great numbers of ceilings, halls, and staircases, particularly at Lord Exeter's, at Burleigh, the staircase at old Devonshire-house, in Piccadilly, the staircase and salon at Buckingham-house, the staircase at Petworth, many of the apartments at Burleigh on the Hill, where the walls are covered with his Cæsars; some things at Marlborough-house, in St. James's Park; and, which is his best work, the salon at Blenheim. King William gave him lodgings at Hampton-court, where he painted the Labours of Hercules in chiaro-scuro; and being appointed to repair those valuable pictures, the Triumphs of Julius Cæsar by Andrea Montegna, he had the judgment to imitate the style of the original, instead of new clothing them in vermilion and ultramarine; a fate that befel Raphael even from the pencil of Carlo Maratti.

Laguerre was at first chosen unanimously, by the commissioners for rebuilding St. Paul's, to decorate the inside of the cupola, but was set aside by the prevailing interest of Thornhill, a preference not ravished from him by superior merit. Sir Godfrey Kneller was more just to him, though from pique to Thornhill, and employed him to paint the staircase of his house at Witton, where Laguerre distinguished himself beyond his common performances. On the union of England and Scotland, he was ordered by Queen Anne to make designs for a set of tapestry on that occasion, in which were to be introduced the  
 portraits

portraits of her Majesty and the principal Ministers; but though he gave the drawings, the work went no farther. A few pictures he painted besides, and made designs for engravers. In 1711 he was a director of an Academy of painting erected in London, and was likely to be chosen Governor on the resignation of Kneller, but was again baffled by his competitor Thornhill. In truth he was a modest unintriguing man. Vertue commends him highly, and acknowledges instructions received from him; the source, probably, of some of his encomiums. At a tavern in Drury-lane, where was held a club of virtuosi, he painted, in chiaro-scuro, round the room, a Bacchanalian Procession, and made them a present of his labour. Vertue was of opinion that Sir James Thornhill was indebted to him for his knowledge of historic painting on ceilings, &c.

Towards his latter end he grew dropfical and inactive; and going to see the Island Princess at Drury-lane, which was acted for the benefit of his son, then newly entered to sing on the stage, he was seized with a stroke of apoplexy, and died before the play began: he was buried in the church-yard of St. Martin in the Fields.

#### JOHN L A G U E R R E,

The son of Louis Laguerre, had talents for painting, but wanted application; preferring the stage to more laborious studies. After quitting that profession, he painted scenes, and published a set of prints of Hob in the Well, which had a great sale; but he died at last in indigent circumstances in the year 1748.

#### G E O R G E L A M B E R T.

*Painted Landscape, Scenery, &c.*

DIED 1765.

This artist, who was instructed by Haffel, and at first imitated Wootton, was a very good master in the Italian style, and followed the manner of Gaspar, but with more richness in his compositions. His trees were in a great taste, and grouped nobly. He painted many admirable scenes for the playhouse, where he had room to display his genius; and, in concert with Scott, executed six large pictures of their Settlements for the East-India Company, which are placed at their house in Leadenhall-street. He also did a few landscapes in crayons.

#### B E R N A R D L E N S.

*Painted Portrait in Enamel, &c.*

DIED 1741.

He was of a family of artists, mentioned in the Catalogue of Engravers, and an admirable painter in miniature. He painted some portraits in that way; but his chief



excellence consisted in copying the works of great masters, particularly Rubens and Vandyck, whose colouring he imitated exactly. He was painter to the Crown, by the title of enameller, which was changed from limner when Boit held the office. Lens published some views and drawing-books, as he had many scholars. He made two sales of his pictures, and died at Knightsbridge, whither he had retired from business.

### JOHN STEPHEN LIOTARD.

#### *Painted Miniature, &c.*

This artist, who was born at Geneva, came over in the last reign, and staid two years. In 1725, he went to study at Paris, and in 1738 he accompanied the Marquis de Puiseux to Rome, who was going Ambassador to Naples. At Rome he was taken notice of by the Earls of Sandwich and Besborough, then Lord Duncannon, who engaged Liotard to go with them on a voyage to Constantinople. See Museum Florent. vol. X. where Lord Duncannon's name is spelt Milord D'un Canon.

He painted admirably well in miniature, and finely in enamel, though he seldom practised it; but he is best known by his works in crayons. His likenesses were as exact as possible, and too like to please those who sat to him; thus he had great business the first year, and very little the second. Devoid of imagination, and, one would think, of memory, he could render nothing but what he saw before his eyes. Freckles, marks of the small-pox, every thing found its place; not so much from fidelity, as because he could not conceive the absence of any thing that appeared to him. Truth prevailed in all his works, grace in very few or none. Nor was there any ease in his outline, but the stiffness of a bust in all his portraits. Thence, though more faithful to a likeness, his heads want air and the softness of flesh, so conspicuous in Rosalba's pictures. Her bodies have a different fault; she gave to men an effeminate protuberance about the breasts; yet her pictures have much more genius. The Earls of Harrington and Besborough have some of his most capital works. At Constantinople he became acquainted with the late Lord Edgumbe, and Sir Everard Fawkener, our Ambassador, who persuaded him to come to England. On his way he passed some time at Paris. In his journey to the Levant he adopted the eastern habit, and wore it here with a very long beard. It contributed much to the portraits of himself, and, some thought, to draw customers; but he was really a painter of uncommon merit. After his return, he married a young wife, and sacrificed his beard to Hymen. He came again to England in 1772, and brought a collection of pictures of different masters, which he sold by auction; and some pieces of glass painted by himself, with surprising effect of light and shade, but a mere curiosity, as it was necessary to darken the room before they could be seen to advantage: he affixed too, as usual, extravagant prices to them. He staid here about

two years, as in his former journey. He has engraved some Turkish portraits, one of the Empress Queen and the eldest Arch-duchess, in Turkish habits, and the heads of the Emperor and Empress.

# ANTHONY RAPHAEL MENGES.

*Painted in Miniature and Enamel.*

DIED 1779, AGED 41.

This artist was of the German school, and born at Aufzig, a town in Bohemia, in 1728. He was the disciple of Ismael, his father, a painter in miniature and enamel, who, after having kept him for a long time sketching geometrical figures, without rule or compass, and having used him afterwards to draw from casts in plaster, modelled upon the antique, or copied from nature, took him at an early age to Rome, where he confined him to copying in crayons, the finest relics of the art of the Greeks, Michael Angelo's chapel of Sixtus, and the apartments of Raphael. This was opening to him the road to the sublime: but he himself thwarted the plan he had caused him to adopt, by obliging him to paint in miniature and enamel considerable compositions, such as whole pictures of Raphael. Ismael was painter to Augustus III. Elector of Saxony, and King of Poland:—the young Raphael, soon after his return to his own country, enjoyed the same honour; and, after a second journey to Rome, he was appointed first painter to this Sovereign. But the climate of Dresden was unfavourable to his health; or rather, the love he had conceived for the capital of the arts, was so strong that he could not feel happy elsewhere, and made him consider the disorder of his imagination as a real malady. He obtained permission to visit Rome a third time. Soon after this, the unfortunate war which ended in the subjection of Saxony, deprived him of his pension as first painter, and reduced him to poverty, but at the same time gave him his freedom. He took advantage of his liberty to paint in fresco a ceiling in the church of the Augustins, dedicated to St. Eusebius; and this piece, for which he was very badly paid, acquired him a considerable reputation. In another ceiling that he painted for the Villa-Albani, and in which he chose for his subject, Apollo, Mnemosyne, and the Muses, he ventured to lay aside the usual mode in those sort of pictures, of taking the point of view from the bottom to the top; a practice which occasions shortenings that must always be a blemish in the beauty of the figures. His plan was, to suppose that his performance was a picture fixed on the ceiling. This scheme was by some greatly applauded, and by others severely criticised. He had however a great example on his side, that of Raphael, and, what should be more regarded than any examples, the great principle of discovering and preserving beauty, which perhaps ought to overbalance all the other principles of the art.

Called to Madrid by Charles the Third, he there executed a great many works, and was magnificently rewarded. Excess of application, and some disgusts, which too often are excited by envy of distinguished merit, threw him into a state of marasmus. He  
returned



returned to Rome, enjoying his salary of first painter to the King of Spain, prolonged his stay in Italy as long as he could, and was at last obliged to comply with the pressing orders of his Majesty. New undertakings procured him his liberty and a sinecure, and he now began to flatter himself that he should at last enjoy a state of happiness; but he had scarcely returned to Rome, when he had the misfortune to lose his wife, which overwhelmed the remainder of his days with a deep melancholy.

It must be left to time to establish the reputation of this celebrated artist. His partisans, at the head of whom is the famous Winckelmann, place him on an equality with Raphael, and even attribute to him superior qualifications. Artists whose minds have been cultivated, and whose talents should give weight to their judgment, assign him an honourable place amongst celebrated painters; other persons, artists too, will hardly acknowledge that he possessed any distinguished talents. His fame was too great not to excite envy: indeed many men are weak enough to wish to detract from the distinctions acquired by merit, whilst the possessors are living, and sometimes even after they are dead. It may perhaps be said, that no artist possessed more sublime principles on the art, and it is hardly possible that grand principles should not have an influence on the performances. His prudence has been termed coldness by the amateurs of extravagant compositions: but if all his pieces have been the result of deep reflexion, they must have been improperly judged of, as works of art are generally considered without reflexion. He has been censured for a diminutive style, which seemed to arise from his previous application to miniature-painting: he is accused also of a dryness of manner, a fault which he is said to have perceived in himself, and to have corrected. It is pretended that, in many of his works, his finishing had the effect of enamelling; and Pompeo Battoni used to say, that Mengs's pictures would serve for looking-glasses. But, admitting that he had all these defects, it may nevertheless be true that he was an artist of extraordinary merit; because even considerable defects may be overbalanced by striking beauties, and because those that are attributed to him belong only to the secondary parts, or the handling of the art, and that he possessed the essential qualities and the powers of imagination. The faults of eminent men afford a consolation to the malignity of their contemporaries: posterity forgives them, and scarcely condescends to notice them; it seeks after perfections only, which is the constant object of its attention.—The ill-treatment of an artist by his contemporaries, gives an important lesson to those who succeed him.

In his writings Mengs has introduced metaphysics in a platonic and subtil manner, which creates a difficulty of comprehension: some singular ideas also are to be found there, which it might be dangerous to adopt: many of an exclusive nature, and would contract the circle of the art. But there is not any book more capable of elevating the mind of an artist, by inspiring them with a sublime idea of their profession. By it the object becomes enlarged, and they feel themselves inspired with the love of the sublime and beautiful, which should ever be their aim in their compositions. From their masters they learn that they are to imitate nature; from Mengs, that they are to create a nature more

grand

grand, more beautiful even than that which strikes their senses—they feel themselves called to create a divine nature: proud of this great object of theirs, they reverence it, and would be afraid of degrading it by mean productions—they respect themselves, and produce such works only as are worthy of supporting this laudable pride.

The Interview between Augustus and Cleopatra, by Mengs, is engraved in mezzotinto. History writing while Janus dictates, a picture of the Vatican, and the Virgin holding the infant Jesus, were engraved by Don Cunejo: a St. John and a Magdalen were engraved by Salvador Carmona.

A number of artists think themselves justified in despising the old paintings dug up at Herculaneum: and it is more than probable that they are not the works of the great painters of antiquity, but were executed at a time when the art had much degenerated among the ancients. There are however such works of the Grecian school in them, that Mengs, though he had attained so much reputation, studied them very closely at his second return to Madrid, and found hints in them for the improvement and perfection of his style. He at one time studied Raphael much; he had even imitated the school of Athens; and yet this disciple of the first of modern painters, thought proper to become the disciple of the ancient painters of Herculaneum.

#### P. M O N A M Y.

*Painted Sea-Pieces.*

DIED 1749.

This artist, who was a good painter of sea-pieces, was born in Jersey, and certainly, from his circumstances or the views of his family, had little reason to expect the fame he afterwards acquired, having received his first rudiments of drawing from a sign and house painter on London Bridge. But when Nature gives real talents, they break forth in the homeliest school. The shallow waves, that rolled under his window, taught young Monamy what his master could not teach him, and fitted him to imitate the turbulence of the ocean. In Painter-Stainers Hall is a large piece by him, painted in 1726.

#### JOHN HAMILTON MORTIMER.

*Painted History, Landscape, Portrait, &c.*

DIED 1779, AGED 38.

This painter, of uncommon powers, cut off as he was approaching the meridian of his excellence, was born at East-bourne in the county of Suffex: his father was a collector of the customs at that port, who bore a most respectable character. There were four children; John was the youngest; his brother at this very time holds the place under government



government which belonged to his father; and the other two were daughters. Our painter caught a love for the art, which he afterwards professed with so much honour to himself, from two very remarkable circumstances: Before his eyes were constantly some drawings, by an uncle of the same name, who, though he never rose above mediocrity, has yet left behind him some works which will preserve his name from oblivion, particularly the altar-piece at Aylesbury church,\* and the portraits of Pat Alexander, and an old woodman in the neighbourhood. As this man was an itinerant, his works are still to be seen in several parts of Great Britain, particularly in Yorkshire.

Nor was the young designer at a loss for objects on which to indulge his sportive fancy: for the peculiar situation in which he was placed occasioned him to observe the proceedings of that ferocious and cunning tribe of men, the smugglers, and led him to be very conversant with the wild scenes of nature, and the terrific grandeur of the sea, in watching their artful proceedings, that his parent might best pursue those measures which the duty of his office called upon him to fulfil. Relative affection might be said to have produced the desire, and local circumstances to form the peculiar taste, of one who, every where but in his paintings, possessed mildness and urbanity of manners in the highest degree. Was nature, indeed, more listened to than it is in the choice of a profession, we should not so often have occasion to lament that dulness has admittance where genius alone should be found, and that genius herself had mistaken her aim, in choosing that avocation which too much tended to cramp her powers and clip her wings. From education young Mortimer received no great advantages, as it was merely that which his own, then obscure, village afforded; but, however, from being frequently in company with men of talents, he acquired a greater knowledge of the poets than is generally possessed by persons whose pursuits do not absolutely oblige them to live on the fruits of their literary stock.

Contrary to the pernicious maxims which the most cautious parents generally adopt, in dictating to their children the walk of life in which they should tread, they who had the happiness of calling this child their own, fanned the rising flame, and placed him for three years with Mr. Hudson, giving a premium of £100 for that purpose; having taken great delight in looking at those drawings which he had produced from time to time in copy-books, which they procured him for that purpose, several of which are in the possession of Knight C. of Shropshire. At Mr. Hudson's he succeeded Sir Joshua Reynolds, and had for his fellow pupil Mr. Wright, of Derby; names which can never be mentioned without exciting agreeable emotions. Whilst he was here, and for a considerable time afterwards, he attended the Duke of Richmond's gallery, which was, indeed, his school, and where his assiduity, his exertions, and his opening powers, were so much noticed by Cipriani, and the late Mr. Moser, that they represented him so favourably to his Grace, whose liberal plan might be said greatly to have contributed to the encouragement

\* The subject was the Lord's Supper. Mortimer intended to have retouched it, if he had survived.

agement of young artists (who, previous to that period, laboured under peculiar discouragements, from which they are now in some measure freed), that he wished very much to have retained him in his house, which offer he rejected on some account or other.

When the artists exhibited their pictures at Spring Gardens, he contended the palm with Hayman, who might have been stiled the father of historic painting, in England, and bore it away, which was no small honour when such were the competitors. The subject was the Conversion of the Britons by St. Paul, and is now placed over the altar at the church of Chipping-Wycombe, for which purpose it was retouched in 1778, having been previously given by Dr. Bates, then of Miffenden, but now of Red-Lion Square; to whose liberal communications the writer of this article is greatly indebted, and whose heart will ever feel the manner in which that obligation, as well as many others, was conferred.

About this time, Mr. Mortimer resided at one Maronne's, a bookseller, under the Piazzas, in Covent-Garden, where he contracted an intimacy with several that were distinguished for the liveliness of their parts, rather than from any solid properties which they had to recommend them; and he frequently lamented, that the course of life which he then pursued was extremely injurious to his health. He then took a house in the church-yard of St. Paul's, Covent-Garden, belonging to Mr. Langford, the auctioneer, and resided in it several years, till he married Miss Jane Thirfel, at that church, and afterwards resided in Norfolk-street, where his widow now lives. Never was a man more happy in such a connexion, or a woman more miserable when death deprived her of him. They possessed, in an uncommon degree, the same turn of mind, brilliancy of fancy, and smartness of repartee, accompanied with the utmost cheerfulness of temper. Several times have I partaken of this feast of reason, and deeply regret that it is a banquet of which I am no longer called upon to partake.

In 1774 he exhibited his Progress of Vice, taking Salvator Rosa for his model, and at length greatly surpassed him. In his Progress of Virtue, which he drew as a companion, he was not so successful. It seldom happens that an after-thought will answer, for then is lost the vivid fire which gave the glowing feature to the whole. Tired of the dissipations to which he had been too long accustomed, and induced by Dr. Bates to settle at a large house belonging to that gentleman, at Aylesbury, in Bucks, where was a very spacious room, entirely calculated to shew his paintings to advantage, and a garden, from which was a very extensive prospect to behold, he cheerfully acceded to it, as a residence for the summer months. While he was recovering his health, and forming the tone of his mind anew, he cultivated with greater ardour than ever his bold designs; and having been introduced by his learned patron to five families in the neighbourhood, viz. the Kenyons, &c. at the Vatch Chalfant, St. Giles's, where Sir Hugh Palliser now resides; Mr. Drake's, of Chardiloes, Agmondesham; Coulston Scottowe, Esq. late Colonel of the Bucks Militia; the late Mr. Grubb, of Horsenden; and Lord le Despencer; he painted as much in one year as amounted to 900l. Nor did this retirement prove abortive in the highest



senſe; for having once broken the charm, and betaken himſelf to practices more becoming a rational mind, his diſcourſe now became decent and guarded, and his attendance on the duties of religion very exact; and, indeed, one that well knew him, obſerved, that religion ſeemed to have taken a very ſtrong hold of his mind. The larger works of this artiſt are ſo well known, that a bare enumeration is ſufficient, viz. 1. King John ſigning Magna Charta; 2. The Battle of Agincourt; 3. The Origin of Health; 4. Twelve Characters from Shakſpeare, and four, repreſenting the Tragic and Comic Muſe, Poetry, and Painting; 5. Banditti, from Salvator Roſa; 6. A ſet of Monſters, which were deſigned to conſtrast the horrible and the tender; 7. A Group of Geniuſes in caricature, viz. Johnſon, Churchill, Goldſmith, &c. As a portrait-painter, he did not poſſeſs much excellence. Still-life had not ſufficient attractions for his romantic mind; he has, however, drawn ſeveral.

He alſo aſſiſted others; for the figures in Paton's Sea Views, which were ſent over to the Empreſs of Ruſſia, being repreſentations of important victories gained by her, were drawn by him. Jervafe frequently employed him; and, among other works, the deſign of the Great Window at Salifbury cathedral is done by him. The leiſure moments of Mr. Mortimer were employed in drawing deſigns for Bell and others: thoſe which were prefixed to the firſt edition of Evelina were of his performance. His deſigns are, indeed, preferred to his paintings, by thoſe who have had an opportunity to examine both with attention. The heat of genius was not cooled by ſtaying too long on the anvil of induſtry; there are ſome fine ſketches ſtill in the poſſeſſion of Dr. Bates; one eſpecially, of Mr. Kenyon's family, with the original ſketch at the bottom of the paper.

It was aſtoniſhing to obſerve with what rapidity he wrought. No man ſeemed leſs conſcious of his own powers than himſelf, or leſs unwilling to encourage others who had the ſmalleſt pretenſions to excellence. Before he attempted any work of importance, he always devoted ſome time to the peruſal of that author which would give him the moſt information; and, indeed, his converſation frequently turned on alluſions to the politeſt writers, expreſſed in the moſt forcible terms. After the ſketch had been drawn, he generally gave himſelf ſome reſt, though he often applied to the drag-net by way of exerciſe.

Mortimer may, with truth, be ſaid to have been a perfect maſter of the human form: his knowledge of *anatomy*, his inſtructive ſkill in every ſituation of the human figure, were ſuch, that at any time, to amuſe his friends, he would draw with a common pen and ink, and with the moſt critical exactneſs, the human ſkeleton in any attitude; and afterwards, with a different coloured ink, clothe it with muſcles, diſplaying a power that was truly aſtoniſhing: nor was it here only that he ſhone with unrivalled luſtre, though this alone were ſufficient to ſet him (as it did) above all competition; he was equally perfect in every other ſubject; every object in nature impreſſed itſelf ſo ſtrongly on his imagination, that he never uſed; nor had occaſion for an archetype: in every department of his art, whether ſubjects of *hiſtory*, *landſcape*, *animals*, or *ſtill-life*; every object, from the human figure to a *plant*, a *flower*, an *iſect*, *reptile*, or *ſhell*, he could repreſent from his imagination only, with a truth and perfection that rivalled the nature he imitated.

This

This extraordinary artist formed himself on the antique; and here he applied with a diligence and assiduity seldom found in those who possess such great talents; from this he derived a peculiar advantage to all his historical compositions; for, by the happiest and most judicious union of the ideas of the antique, with his observations of living nature, he gave a *nobleness* and *truth* to the countenances of his figures, which is seldom found, even in the productions of the best of the old masters; of those noble and beautiful characters, he possessed (like the nature he imitated) such an endless and inexhaustible variety, that in all his numerous paintings and drawings there never appeared two that were not different.

Yet, with all those astonishing acquirements in his art, his modesty was such as only to be rivalled by his generosity, and the benevolence of his friendly disposition: as his drawings were justly considered inestimable by every brother artist who saw them, so they consequently were eagerly sought, and universally coveted; yet he never was known to refuse any of those productions to a friend that applied for them: he would at any time, with a facility and good humour, not less surprising than his scientific talents, leave his own studies, either to paint, or draw a figure for a friend; which excellent and praise-worthy benevolence has this further claim to our highest estimation, that those generous services gave *value*, as well as *reputation*, to the works of every artist whom his friendship thus assisted.

The career of this true devotee to Apollo terminated sooner, and much more suddenly, than could have been wished. He stayed at Aylesbury till about the close of the year, and went to London as well as usual. The evening but one before he went up, he supped at his house, in company with some friends; and he seemed as cheerful as ever, and talked of writing his life in Hudibrastic verse. Soon after, however, an alteration took place; he was seized with a violent fever, which, preying upon a constitution already weak, carried him off in a few days, to the regret of all that knew him. He was attended by two physicians; but being desirous of seeing his old friend Dr. B. he came up to him, and, alas! had the pain to behold his lively friend give up the ghost in his arms. He died at a time when Envy was withdrawing her shafts, and the voice of Truth was heard with attention. He is dead, but his memory lives; for there was that about him, independent of his talents, which must make every admirer of true worth and cultivated understanding regret his loss.

#### JOSEPH FRANCIS NOLLIKINS.

*Painted Landscape, Figures, and Conversations.*

DIED 1748, AGED 42.

This artist came from Antwerp, and was the son of a painter who had long resided in England, but who had settled and died at Roan. The son came over young, and studied under Tillemans, and afterwards copied Watteau and Paulo Panini. He painted landscape, figures, and conversations, and particularly the amusements of children. He was much employed by Lord Cobham, at Stowe, and by the late Earl of Tilney. He died in St. Anne's parish, leaving a wife and a numerous young family.



## — P H I L L I P S.

*Painted Conversations.*

This ingenious artist, who was the son of a painter in oil, had great merit in imitating the portrait-conversations of the inimitable Hogarth. The father died in 1741, aged about 60; the son died much younger.

## J O H N B A P T I S T P I A Z E T T A.

*Painted Figures.*

DIED 1754, AGED 72.

He was of the Venetian school, born at Venice, in 1682, and must be considered as a disciple of the Lombard school: he took for his model principally the works of the Caracci, and Du Guercin. He understood well how to dispose his objects and grand compositions, was not always correct in his drawing, and was a mannerist as to motion and colouring. He possessed that talent which is often mistaken for grace, and painted with a broad, firm, and soft pencil. He died at Venice, in 1754, aged 72. He was well versed in cieling work.

## J O S H U A R E Y N O L D S.

*Painted History and Portraits.*

DIED 1792, AGED 69.

Joshua Reynolds, the son of the Rev. Samuel Reynolds and Theophila Potter, was born at Plympton, near Plymouth, in Devonshire, July 16, 1723, the tenth of eleven children, five of whom died in their infancy. He was for some time instructed in the classics by his father, and began, at a very early age, to display an inclination for the art, in which he afterwards became so pre-eminent, by copying the prints he found in his father's books. At eight years of age he made himself master of the Jesuit's perspective, and executed, according to rule, a drawing of the Grammar-School at Plympton, which his father taught. But what most inflamed his mind with the love of the art, was Richardson's Treatise on Painting, by which he was so delighted, that he thought Raffaele the most illustrious character of ancient or modern time. After some practice in different parts of the country, where there are yet to be seen many of his juvenile efforts, in which the most partial eye would find it difficult to discover any promise of that superlative excellence afterwards attained by him, his father placed him, when not much above seventeen, under Hudson, the most distinguished artist of that day, with whom he in a short time acquired the rudiments of his art. Disagreeing with his master three years after, in 1743, he retired into Devonshire, where he is said to have dissipated the three following years, making little effort, and little improvement, to his great remorse of conscience afterwards;

but this account is not easily reconcilable with the great degree of proficiency that appears in some of his pictures painted in 1746; particularly a boy reading in reflected light, which, bating the want of a little dexterity in the handling or pencilling, seems nearly equal to any thing since produced by him, and the sight of which excited surprise in him upwards of thirty years after, and regret, that he had in so many years made so short a progress.

In 1749 he was carried by (Captain afterwards Lord) Keppel to Italy, where he staid three years; but of the course of his studies while he remained there, little can now be known: that he saw and reflected deeply on the great works of the ancients and moderns, the Venetian schools excepted, is proved more by his writings than by his paintings. Perhaps some attempts may be discovered in his practice to imitate Michael Angelo, and more to imitate Correggio; but it is evident that his whole life was devoted to his finding out the Venetian mode of colouring; in the pursuit of which he risked both his fame and fortune. In his notes on Fresnoy, he gives an account of an ingenious method taken by him, when at Venice, to discover the principles of chiaro-scuro adopted by the painters of that school; and in another place he confesses, that he was much disappointed at the first sight of the works of Raffaele in the Vatican, and much mortified to find that he had not only conceived wrong notions respecting that great man, but was even incapable of relishing the real excellencies of his most celebrated productions; but, says he, "by copying and viewing them again and again, and even affecting to admire them more than I really did, new taste and new perceptions began to dawn upon me. I was convinced that I had originally formed a false opinion of the perfections of the art; and since that time, having frequently revolved this subject in my mind, I am now clearly of opinion, that a relish for the higher excellencies of the art is an acquired taste which no man ever possessed without long cultivation, great labour, and attention." It is not probable, however, that he spent much of his time in copying; for, in a preserved fragment of his writing, he says, "The man of true genius, instead of spending all his hours, as many artists do while they are at Rome, in measuring statues and copying pictures, soon begins to think for himself, and endeavours to do something like what he sees. I consider," adds he, "general copying as a delusive kind of industry; the student satisfies himself with the appearance of doing something; he falls into the dangers of imitating without selecting, and of labouring without any determinate object: as it requires no effort of the mind, he sleeps over his work, and those powers of invention and disposition, which ought particularly to be called out and put in action, lie torpid, and lose their energy for want of exercise. How incapable of producing any thing of their own, those are who have spent most of their time in copying, is an observation well known to all who are conversant in our art."

Considering the study and practice Mr. Reynolds must have gone through before he visited Italy, he certainly was, in comparison of others, a man of a cultivated taste; and, though what has been said may be very true, that many persons, after having been conducted through the rooms of the Vatican, have turned to the keeper, and asked him for  
the



the paintings of Raffaele, yet it is not easy to conceive how he, who probably had seen the Cartoons, and other pictures, besides prints from this great painter, should have formed such an inadequate and erroneous idea of what he was to see at Rome. Splendour of colour, and depth of chiaro-scuro, he must have been taught not to expect; strength and dignity of character, unexampled variety, and vivacity of expression (qualities more striking to the eye of taste, and scarcely less so to the vulgar), they certainly possess. To what then can be attributed their want of impression, particularly on such as him? It does not appear that the same complaint has been made of the works of Michael Angelo.

On his return from Italy he hired a large house in Newport-street; and the first specimen he gave of his abilities is said to have been a boy's head in a turban, richly painted, in the style of Rembrandt, which so attracted Hudson's attention, that he called every day to see it in its progress; and perceiving at last no trace of his own manner left, he exclaimed, "By G—d, Reynolds, you don't paint so well as when you left England!" A whole-length portrait of Admiral Keppel, which he painted soon after, drew on him universal admiration, and he was at once considered to be at the head of the profession in portrait-painting. This indeed, when the state of the art at that time is adverted to, cannot be deemed any great praise; and the man who could unite to a dignified characteristic resemblance of the head, an endless variety of spirited and graceful attitudes, picturesque back-grounds, novel and striking efforts of light and shade, with a voluptuous richness and harmony of colour, was certainly entitled to much more. It must not, however, be understood that his performances at that time possessed those excellencies to the degree in which we find them in his latter works; for he was one of the few, whose efforts to improve ended but with his life, who has been heard to say, that he never began a picture without a determination to make it his best; and whose unceasing progress almost justified the maxim he was so fond of repeating continually, "that nothing is denied to well-directed industry." Besides his uncommon assiduity, which was apparent to all, not much information can now be given of the precise method of study by which such extraordinary excellence was attained, except what may be collected from the following extract, made from some papers left by him, and intended, perhaps, for another discourse; in which, as his biographer observes, he speaks of his merits and defects with singular modesty and candour." "Not having the advantage of an early academical education, I never had that facility of drawing the naked figure which an artist ought to have. It appeared to me too late when I went to Italy, and began to feel my deficiencies, to endeavour to acquire that readiness of invention which I observed others to possess. I consoled myself, however, by remarking, that these ready inventors are extremely apt to acquiesce in imperfection; and that if I had not their facility, I should, for this very reason, be more likely to avoid the defect which too often accompanied it; a trite and common-place invention. How difficult it is for the artist who possesses this facility to guard against carelessness and common-place invention, is well known; and in a kindred art Metastasio is an eminent instance, who always complained of the great difficulty he found in obtaining correctness, in con-

" of having been in his youth an *improvesatore*. Having this defect constantly in my  
" mind, I never was contented with common-place attitudes or inventions of any kind.

" I considered myself as playing a great game; and, instead of beginning to save money,  
" I laid it out, faster than I got it, in purchasing the best examples of the art that could  
" be procured; for I even borrowed money for this purpose. The possessing portraits  
" by Titian, Vandyke, Rembrandt, &c. I considered as the best kind of wealth. By  
" studying carefully the works of great masters, this advantage is obtained; we find  
" that certain niceties of expression are capable of being executed, which otherwise we  
" might suppose beyond the reach of art. This gives us a confidence in ourselves; and  
" we are thus incited to endeavour, at not only the same happiness of execution, but also  
" at other congenial excellencies. Study, indeed, consists in learning to see nature, and  
" may be called the art of using other men's minds. By this kind of contemplation  
" and exercise we are taught to think in their way, and sometimes to attain their  
" excellence. Thus, for instance, if I had never seen any of the works of Correggio,  
" I should never, perhaps, have remarked in nature the expression which I find in one  
" of his pieces; or, if I had remarked it, I might have thought it too difficult, or perhaps  
" impossible to be executed.

" My success, and continual improvement in my art (if I may be allowed that expres-  
" sion), may be ascribed, in a good measure, to a principle which I will boldly recommend  
" to imitation; I mean, a principle of honesty; which in this, as in all other instances, is,  
" according to the vulgar proverb, certainly the best policy. I always endeavoured to  
" do my best. Great or vulgar, good subjects or bad, all had nature; by the exact  
" representation of which, or even by the endeavour to give such a representation, the  
" painter cannot but improve in his art.

" My principal labour was employed on the whole together, and I was never weary  
" of changing, and trying different modes and different effects. I had always some  
" scheme in my mind, and a perpetual desire to advance. By constantly endeavouring  
" to do my best, I acquired a power of doing that with spontaneous facility which at  
" first was the effort of my whole mind; and my reward was threefold; the satisfaction  
" resulting from acting on this just principle, improvement in my art, and the pleasure  
" derived from a constant pursuit after excellence.

" I was always willing to believe, that my uncertainty of proceeding in my works,  
" that is, my never being sure of my hand, and my frequent alterations, arose from a  
" refined taste, which could not acquiesce in any thing short of a high degree excellence.  
" I had not an opportunity of being early initiated in the principles of colouring; no  
" man, indeed, could teach me. If I have never been settled with respect to colouring,  
" let it at the same time be remembered, that my unsteadiness in this respect proceeded  
" from an inordinate desire to possess every kind of excellence that I saw in the works  
" of others; without considering that there are in colouring, as in style, excellencies  
" which are incompatible with each other: however, this pursuit, or indeed any similar  
" pursuit,



“pursuit, prevents the artist from being tired of his art. We all know how often those masters who fought after colouring changed their manner; whilst others, merely from not seeing various modes, acquiesced all their lives in that with which they set out. On the contrary, I tried every effect of colour; and by leaving out every colour in its turn, shewed every colour that I could do without it. As I alternately left out every colour, I tried every new colour, and often, as is well known, failed. The former practice, I am aware, may be compared, by those whose first object is ridicule, to that of the poet mentioned in the Spectator, who, in a poem of twenty-four books, contrived in each book to leave out a letter. But I was influenced by no such idle or foolish affectation; my fickleness in the mode of colouring, arose from an eager desire to attain the highest excellence. This is the only merit I can assume to myself from my conduct in that respect.”

Having thus early, to speak in the strong language of Johnson, borne down all opposition before him, and left emulation panting behind, and obtained, as the summit of human felicity, possession of the first place; little remains to be said of him, till his style, and some of his particular works, come under consideration, but that he was one whom the most rare and enviable prosperity could not spoil, his whole life, to the time of the failure of his sight, being passed in the diligent and unwearied pursuit of his art, at once his business and his pleasure, uninterrupted by sickness or misfortune. The hours necessary for relaxation were chiefly spent in the company of his numerous friends and acquaintance; these were invited about him, as well on system as from inclination; for finding his professional pursuits debarred him the common and regular modes of study, he adopted this as an agreeable method of gaining at the same time knowledge and amusement: hence at his table, for above thirty years, were occasionally assembled all the taste, talents, and genius of the three kingdoms; men who were remarkable for their attainments in literature or the arts, for their exertions in the pulpit or at the bar, in the senate or the field.

As an author, a character in which he appears scarcely less eminent than in that of a painter, we probably owe his exertions to his situation in the Royal Academy of Arts, in the institution of which, in the year 1769, he had a principal share; and, being unquestionably of the first rank in his profession, he was unanimously elected the President. This circumstance certainly did not a little contribute to the increase and establishment of his fame: nor did the Academy derive less credit from the admirable works which he continued yearly to exhibit in it, consisting chiefly of portraits; though he rarely suffered a season to pass in which he did not bring forward one or more fine specimens of his powers in history. From the year 1769 to 1790 inclusive, it appears that he sent no less than two hundred and forty-four pictures to the exhibition. Soon after his election, the King, to give dignity to the new institution, conferred on him the honour of knighthood.

The task of reading lectures in the Academy was no part of the prescribed duty of his office; but imposed voluntarily on himself for the following reasons, assigned by him  
in

in his fifteenth Discourse. "If prizes were to be given, it appeared not only proper, but  
 "almost indispensably necessary, that something should be said by the President on the  
 "delivery of those prizes, and the President, for his own credit, would wish to say some-  
 "thing more than mere words of compliment; which, by being frequently repeated, would  
 "soon become flat and uninteresting, and, by being uttered to many, would at last become  
 "a distinction to none. I thought, therefore, if I were to preface this compliment with  
 "some instructive observations on the art when we crowned merit in the artists whom  
 "we rewarded, I might do something to animate and guide them in their future  
 "attempts."

His assiduity and love for his profession left him little leisure, and less inclination to make excursions into the country. Occasionally, however, he spent a few days at his villa on Richmond Hill, and visited at different times the seats of some of the noblemen and gentlemen of his acquaintance, from whence he was always glad to return to the practice of his profession, and the enjoyment of that intellectual society, of which, like his friend Johnson, he justly considered London as the head quarters. In the summer of 1781, with a view of examining critically the works of the celebrated masters of the Flemish and Dutch schools, he made the tour of Holland and Flanders. An account of this journey, written by himself, containing much excellent criticism on the works of Rubens, Vandyke, Rembrandt, &c. in the churches, and different collections at Antwerp, Brussels, Ghent, the Dusseldorp Gallery, and at Amsterdam, has been lately published with the rest of his works: the Tour closes with a masterly-drawn character of Rubens.

In 1783, in consequence of the Emperor's suppression of some religious houses, he again visited Flanders, purchased some pictures by Rubens, and devoted several more days to the contemplation and further investigation of the performances of that great man. He is said to have remarked that Rubens's pictures, on his first visit, seemed more vividly coloured than they did on the second, which he attributed to his having held his notebook in his hand on the former occasion, for the purpose of writing down his observations, supposing that the pictures derived an additional warmth and splendor of colouring from the circumstance of his eye's passing to them from the cold white paper; but as he also remarked, on his return the first time, that his own pictures wanted force, and it was observed that he painted with more depth and brilliancy of colour afterwards, is it not more probable that the difference of the impression he felt from the sight of Rubens's pictures, was owing to his having accustomed his eye in the mean time to a greater force and richness in his own works?

In the same year, 1783, Mr. Mason's translation of Du Fresnoy's Art of Painting, was published, with notes subjoined by Sir J. Reynolds, consisting chiefly of practical observations and explanations of the rules laid down by the author of the poem: and in the year following, on the death of Ramsay, he was sworn principal painter in ordinary to his Majesty, in which office he continued to his death.

For a very long period, as has been before remarked, he had enjoyed an almost uninterrupted state of good health, (to which the custom of standing to paint, introduced by



him, may be supposed in some degree to have contributed) except that, in the year 1782, he was for a short time afflicted by a paralytic stroke. A few weeks, however, perfectly restored him, and he suffered no inconvenience from it afterwards. But in July 1789, while he was painting the portrait of Lady Beauchamp, he found his sight so much affected, that it was with difficulty he could proceed in his work; and notwithstanding every assistance that could be procured, he was in a few months totally deprived of the use of his left eye. After some struggles, he determined, lest his remaining eye should also suffer, to paint no more; and though he was thus deprived of a constant employment and amusement, he retained his usual spirits, and partook of the society of his friends with apparently the same pleasure he had been accustomed to; and was still amused by reading or hearing others read to him. In October, 1791, however his spirits began to fail him, and he became dejected from an apprehension that an inflamed tumour which took place over the eye that was lost, might occasion the destruction of the other also. This dejection might, nevertheless, in a great degree be the effect of a much more dangerous malady, with which he began now to be afflicted; but which, as he could neither explain to his physicians the nature, nor point out the seat of it, many believed to be imaginary, and he was counselled to shake it off by exertion. About a fortnight before his death only, his liver was discovered to be diseased, and the inordinate growth of it, as appeared after his decease, had incommoded all the functions of life. Of this disorder, which he bore with great fortitude, he died after a confinement of near three months, at his house in Leicester Fields, on Thursday evening, February 23, 1792.

In his stature Sir Joshua Reynolds was rather under the middle size, of a florid complexion, roundish, blunt features, and a lively, pleasing aspect; not corpulent, though somewhat inclined to it; but extremely active. With manners uncommonly polished and agreeable, he possessed a constant flow of spirits, which rendered him at all times a most desirable companion; always ready to be amused, and to contribute to the amusements of others, and anxious to receive information on every subject that presented itself: and though he had been deaf almost from the time of his return from Italy, yet by the aid of an ear-trumpet he was enabled to partake of the conversation of his friends with great facility and convenience. On Saturday the 3d of March his remains were interred in the Crypt of the Cathedral of St. Paul's, near the tomb of Sir Christopher Wren, with every honour that could be shewn to worth and genius, by an enlightened nation; a great number of the most distinguished persons attending the funeral ceremony, his pall being supported by three Dukes, two Marquisses, and five other Noblemen.

In many respects, both as a man and as a painter, Sir Joshua Reynolds cannot be too much praised, studied, and imitated by every one who wishes to attain the like eminence. His incessant industry, never wearied into despondency by miscarriage, or elated into neglect by success, has already been noticed: in addition to which it may be further said, that when the *man* went abroad, he did not leave the *painter* at home: he practised his profession

profession every where else, as well as in his painting room. All nature and all art was his Academy; and his mind was constantly awake, ever on the wing, comprehensive, vigorous, discriminating and retentive. With taste to perceive all the varieties of the picturesque, judgment to select, and skill to combine what would serve his purpose; few have ever been empowered by nature to do more from the funds of his own genius, and none ever endeavoured more to take advantage of the labours of others, in making a splendid and useful collection of which no expence was spared; his house was filled to the remotest corners with casts from the antique pictures, statues, drawings, and prints, by the various masters of all the different schools and nations. Those he looked upon as his library, with this advantage, that they decorated at the same time that they instructed. They claimed his constant attention, objects at once of amusement, of study, and of competition.

Beautiful and seducing as his style undoubtedly was, it cannot be recommended in so unreserved a manner as his industry both in study and practice. Colouring was evidently his first excellence, to which all others were more or less sacrificed; and though in splendor and brilliancy he was exceeded by Rubens and Paul Veronese, in force and depth by Titian and Rembrandt, and in freshness and truth by Velasquez and Vandyke, yet perhaps he possessed a more exquisite combination of all these qualities, and that peculiarly his own, than is to be found in the works of either of those celebrated masters.

In history, he does not appear to possess much fertility of invention; as, whenever he has introduced a striking figure, it may commonly be traced and found to belong to some of his predecessors; and at the utmost, he can only be allowed the merit of skilful adaptation: but in portrait, the variety of his attitudes and backgrounds is unequalled by any painter, ancient or modern, and that variety is generally accompanied with grace in the turn of his figures and dignity in the airs of his heads.

Drawing, as he himself candidly confesses, was the part of the art in which he was most defective; and from a desire perhaps to hide this defect, with an over-solicitude to produce a superabundant richness of effect, he was too frequently tempted to fritter his lights and cut up his composition, particularly if it happened to be large, into too many parts: in his smaller histories however, where he had only a few heads to manage, and in portraits, his composition, both with regard to the adaptation and contrast of lines, and the disposition of the masses of light and shadow, is often very excellent.

In execution, though he wanted the firmness and breadth necessary to the highest style of art, the spirit and sweetness of his touch was admirable, and would have been more remarkable had he been more a master of drawing; but not being readily able to determine his forms, he was obliged to go over and over the same part, till some of the vivacity of his handling was frequently lost: his labour however was never wholly lost, for he added to the force and harmony of his picture by every repetition.

His style is precisely that which in his discourses he denominates the ornamental; and it is remarkable, that the beauties of this style, which it was his constant delight to contemplate, his constant endeavour to attain, and which he did attain to an almost unex-



ampled degree of excellence, he treats in his writings with a severity bordering on contempt; while the grand style, the beauties of which he probably never attempted, is spoken of in a manner approaching to idolatry: not only its severe and majestic simplicity, but its dryness, accidental hardness of manner, and inharmonious effect, proceeding evidently from want of skill in the artist, are excused, and almost insisted on as essential beauties. His theory indeed was nearly in all points in direct opposition to his practice, for he devoted his life almost entirely to portrait-painting; yet in his discourses, after having discriminated the grand from the subordinate styles, and asserted that the pretensions of the professor of the latter to the name of painter, are just what the epigrammatist and sonneteer have to the title of poet, he says, "In the same rank, or perhaps lower, is the cold painter of portraits." For this dereliction of his theory, he has, when it was hinted to him, been heard to make two excuses: First, "that he adapted his style to the taste of his age." But ought not a great man, placed at the head of the art, to endeavour to lead and improve the taste of the public, instead of being led and corrupted by it? Secondly, "that a man does not always do what he would, but what he can." This, whatever truth there may be in it, certainly comes with an ill grace from the mouth of ONE who constantly and confidently maintained in his writings, "that by exertion alone every excellence, of whatever kind, even taste, and genius itself, might be acquired."

The fact is, perhaps, that he never truly felt the excellence of the grand style, of which his disappointment at the first sight of the works of Raffaele in the Vatican, in addition to his violent opposition to it in his practice, is a strong proof. He wrote from his head, but he painted from his heart; and the world probably loses nothing by his not having had an opportunity of putting his resolution in practice, of adopting the style of Michael Angelo, could he have been permitted to begin the world again; a declaration made evidently without a proper appreciation of his powers, which do not at all appear to have been calculated for excelling in that style.

His discourses are written in an easy, agreeable manner, and contain many just observations, much excellent criticism, and valuable advice; but being undertaken before he had profoundly considered the subject, they are frequently vague and unintelligible, and sometimes contradictory.

JONATHAN RICHARDSON.

*Painted Portraits.*

DIED 1745, AGED 80.

This artist was undoubtedly one of the best English painters of a head, that had appeared in this country. There is strength, roundness, and boldness in his colouring; but his men want dignity, and his women grace. The good sense of the nation is characterised in his portraits. He lived in an age when neither enthusiasm nor servility were predominant:

predominant: yet with a pencil so firm, possessed of a numerous and excellent collection of drawings, full of the theory, and profound in reflections on his art, he drew nothing well below the head, and was void of imagination. His attitudes, draperies, and backgrounds, are totally insipid and unmeaning; so ill did he apply to his own practice the sagacious rules and hints he bestowed on others. Though he wrote with fire and judgment, his paintings owed little to either. No man dived deeper into the inexhaustible stores of Raphael, or was more smitten with the native lustre of Vandyck; yet, though capable of tasting the elevation of the one and the elegance of the other, he could never contrive to see with their eyes, when he was to copy nature himself. One wonders that he could comment their works so well, and imitate them so little.

Richardson was born about the year 1665, and, against his inclination, was placed by his father-in-law apprentice to a scrivener, with whom he lived six years, when obtaining his freedom by the death of his master, he followed the bent of his disposition, and at twenty years old became the disciple of Riley, with whom he lived four years, whose niece he married, and of whose manner he acquired enough to maintain a solid and lasting reputation, even during the lives of Kneller and Dahl, and to remain at the head of his profession when they went off the stage. He quitted business himself some years before his death; but his temperance and virtue contributed to protract his life to a great length in the full enjoyment of his understanding, and in the felicity of domestic friendship. He had had a paralytic stroke that affected his arm, yet never disabled him from his customary walks and exercise. He had been in St. James's Park, and died suddenly at his house in Queen-square on his return home, when he had passed the eightieth year of his age. He left a son and four daughters, one of whom was married to his disciple Mr. Hudson, and another to Mr. Grigson, an attorney. The taste and learning of the son, and the harmony in which he lived with his father, are visible in the joint works they composed.

The sale of his collection of drawings, in February 1747, lasted eighteen days, and produced about 2060*l.* his pictures about 700*l.* Hudson, his son-in-law, bought many of the drawings. After the death of the son in 1771, the remains of the father's collection were sold. There were hundreds of portraits of both, in chalk, by the father, with the dates when executed; for, after his retirement from business, the good old man seems to have amused himself with writing a short poem, and drawing his own or son's portrait every day. The son, equally tender, had marked several with expressions of affection on his *dear father*. There were a few pictures and drawings by the son, for he painted a little too.

#### SAMUEL SCOTT.

*Painted Sea-pieces and Views.*

DIED 1772, AGED —.

He was not only the first painter of his own age, but one whose works will charm in every age. If he was but second to Vandervelde in sea-pieces, he excelled him in variety, and often introduced buildings in his pictures with consummate skill. His views of



London-bridge, of the Quay at the Custom-house, &c. were equal to his marines, and his figures were judiciously chosen and admirably painted; nor were his washed drawings inferior to his finished pictures. Sir Edward Walpole had several of his largest and most capital works. The gout harassed and terminated his life, but he had formed a scholar that compensated for his loss to the public, Mr. Marlow. He left an only daughter by his wife, who survived him till April 1781.

— T A V E R N E R.

*Painted Landscape.*

This artist was a proctor in the Commons, and painted landscape for his amusement, but would have made a considerable figure amongst the renowned professors of the art. The Earl of Harcourt and Mr. Fr. Fouquier have each two pictures by him, that must be mistaken for, and are worthy of Gaspar Pouffin.

J O S E P H   V E R N E T.

*Painted Landscape.*

DIED 1786, AGED 77.

This artist was of the French school, and one of the painters who have done honour to it, in an inferior way; he was born at Avignon in 1712. He rendered himself famous by his sea-pieces, and his landscapes composed from scenes in Italy. He passed many years at Rome, where his works, which were sought after by foreigners, were held in estimation by the Italians themselves, who seemed to reckon him among the number of their artists. In his landscapes, which were moderately diversified, he displayed the charms of nature, without servilely copying her; he united goodness of effect with what is termed truth of colouring; and gave an animation to his figures which may be said to be a distinguishing mark of his works. His reputation caused him to be sent for to France by Louis XV. to paint views of the ports of that country; unpleasing works in appearance, like all those which fetter the genius of artists, but in which he contrived to produce a striking and picturesque effect, though he adhered minutely to the exact representation of his objects. Having finished this task, which gained him fresh applause, he resumed his first kind of painting; and if we consider the pieces he executed at Paris, it would be said, that he had still before his eyes, as objects of his studies, the same countries which had formerly inspired him.

He continued to work till the latter end of his life, without either his body, his mind, his cheerfulness, or his talents, appearing to be affected by the attacks of old age; and he died at Paris, at the age of 77.

D O M I N I Q U E   M A R I E   V I A N I,

Of the Lombard school, born at Bologna, in 1668, was the disciple of his father. He attempted the manner of Cignani and of Guido. He had grace and delicacy in his  
drawing,

drawing, and produced a good effect. His style of painting was agreeable; he had a broad manner, and a grandeur of composition. He aimed at a diffuse and luminous colouring, and has often fallen into a fady and monotonous one. He died in 1711, aged forty-three years.

RICHARD WILSON.

*Painted Landscape.*

DIED 1782, AGED 68.

Wilson was a native of Wales, on which country he conferred honour by his extraordinary genius. It is said that he began his career as a portrait-painter, but with a mediocrity that afforded no luminous hopes of excellence. A small landscape, however, of this artist, executed with a considerable portion of freedom and spirit, casually meeting the eye of Zuccarelli, so pleased the Italian, that he strenuously advised him to follow that mode of painting, as most congenial to his powers, and therefore most likely to obtain for him fame as well as profit.

The flattering encomium from an artist of Zuccarelli's knowledge and established reputation, produced such an influence on Wilson, as to determine him at once to turn from portrait to landscape, which he pursued with vigour and success. To this fortunate accident is owing the splendor diffused by his genius over this country, and even over Italy itself, whose scenes have been the frequent subjects of his pencil. Sighing for classic ground (for Wilson possessed a cultivated taste), he visited Italy, where, uniting assiduity to enthusiasm, he improved himself, labouring for some time without observation, and consequently unattended by emolument. Conscious of abilities, and too proud to solicit patronage, he lived on a trifle, but on that trifle, with a philosophic happiness, founded on the spirited idea of independence: thus, scorning to solicit a commission for his pencil, he resigned it entirely to its merits, to obtain for him his daily bread. It happened that Vernet (who was at the same time at Rome, and in the zenith of his reputation) visited Wilson's painting room, and smitten with the merits of one of his landscapes, begged to have it in exchange for one of his own. Wilson readily agreed to the flattering proposal, and delivered his performance, which the French artist generously exhibited to his visitors, and, what is extraordinary in the history of man, recommended a rival to their favour.

It may be said of this artist, with great truth, *nil molitur ineptè*. His taste was so exquisite, and his eye so chaste, that whatever came from his easel bore the stamp of elegance and truth. The subjects he chose were such as did a credit to his judgment. They were the selections of taste; and whether of the simple, the elegant, or the sublime, they were treated with an equal felicity. Indeed, he possessed that versatility of power, as to be one minute an eagle sweeping the heavens, and the next, a wren twittering a simple note on the humble thorn.

His colouring was in general vivid and natural; his touch, spirited and free; his composition, simple and elegant; his lights and shadows, broad and well distributed; his middle  
tints



tints in perfect harmony, while his forms in general produced a pleasing impression. Wilson has been called the English Claude; but how unjustly, so totally different their style! To draw a parallel between the two artists, we should say, that the Frenchman too often fatigues by the detail: he enters too far into the minutiae of nature,—he painted her littlenesses. Wilson, on the contrary, gives a breadth to nature, and adopts only those features that more eminently attract attention. Claude, proud of shewing to the world the truth of his eye, in regard to the aerial perspective, produces a number of petty parts, paltry projections, such as hedges, banks, hillocks, &c. to prove his power in a certain department of painting, which, though far from contemptible, is very distant from the higher orders of the art. Claude introduces, at times, groups of unmeaning and uninteresting figures; while Wilson introduces a paucity, but such as are not only appropriate to the scene, but form a part of the composition. The mind of Wilson was that of a classic; the mind of Claude, of a mechanic, dead to the energies of classic sensibility. The pencil of Claude was capable only of describing the general appearances of nature; that of Wilson, to clothe them with elegance and grandeur. Claude, possessing no abstract idea of beauty, was confined to the individual merit of the scene; Wilson, on the contrary, gifted with the charming IDEAL, could fascinate by combination. Claude was a pretty, simple, country girl; Wilson was a beauty of a higher order, commanding the graces, and uniting them to simplicity. Claude sometimes painted grand scenes, but without a mind of grandeur; Wilson, on the contrary, could infuse a grandeur into the meanest objects. Claude, when he drew upon the bank of his own ideas, was a mere castrato in the art; witness the landing of Æneas in Italy. How poverty-struck the scene!—an enterprize destitute of motion—a few clumsy vessels, with a few figures, more resembling Dutch hoys unlading at a London wharf, than ships arrived with an army, to form the Roman Empire, and give a race to immortality. Wilson, on the contrary, was a HERCULES. When his subject was grand, he clothed it with thunder: witness his Celadon and Amelia, his Niobe, &c. To compare their works that demanded imagination, were to draw a parallel between strength and imbecility, the two miserable statues of Johnson and Howard in St. Paul's Cathedral, and the labours of Praxiteles. Claude was rather the plain and minute historian of LANDSCAPE; Wilson was the POET.

It is to be regretted, that Wilson and Reynolds, the two Leviathans of the art, and congenial in their painting powers, should have entertained a jealousy of each other. But a coldness, bordering on contempt, betrayed itself too often in both; in short, they could scarcely be civil; witness the following little anecdote: At a convivial meeting of the Royal Academicians, Sir Joshua (who perceived not Wilson at his elbow), after launching out into encomiums on the merits of Gainsborough, declared that he was the first landscape-painter in England. "Not the first *landscape*-painter," replied Wilson, "but every judge must allow Mr. Gainsborough to be the first *portrait*-painter." The assertions of both were destitute of candour and truth; at the same time it must be confessed, that Gainsborough's orb moved in a sphere not much inferior to theirs.

What a pity, that his present Majesty, who pretends to some little knowledge in painting, should be so fascinated by high-finiſhing, fan-painting, the ſmooth Birmingham-waiter glare, the pigmy efforts of the art, as to be ſo totally unaffected by the powers of thoſe giants, REYNOLDS and WILSON, as to proſcribe the broad and vigorous efforts of their pencils, and forbid their works an entrance into his palaces ! What a triumph for the ſhades of the MEDICIS, the patrons and idolaters of Michael Angelo and Raphael ! What a pity, that the patronage which might have foſtered the breed of eagles, ſhould have perverted the bleſſing to the ſupport of hedge-fparrows and tom-tits ! But the clown in a pantomime, ſwallowing a monſtrous carrot, poſſeſſes, unfortunately, more charms for certain taſtes, than the nobleſt images of Shakeſpeare. Such errors may be lamented, but when will they be reformed ?—*Quod petis eſt nuſquam!*

### JOHN WOOTTON.

*Painted Horſes, Dogs, and Landſcapes.*

DIED 1765.

This artiſt was a ſcholar of Wyck, a very capital maſter in the branch of his profeſſion to which he principally devoted himſelf, and by which he was peculiarly qualified to pleaſe in this country ; I mean, by painting horſes and dogs, which he both drew and coloured with conſummate ſkill, fire, and truth. He was firſt diſtinguiſhed by frequenting Newmarket, and drawing race-horſes. The prints from his hunting-pieces are well known. He afterwards applied to landſcape, approached towards Gaſpar Pouſſin, and ſometimes imitated happily the glow of Claude Lorraine. In his latter pieces the leafage of his trees, from the failure of his eyes, is hard, and too diſtinctly marked. He died at his houſe in Cavendiſh-square, which he built, and had painted with much taſte and judgment. His prices were high ; for a ſingle horſe he has been paid forty guineas, and twenty, when ſmaller than life.

### THOMAS WORLIDGE.

*Painted Portrait.*

DIED 1766.

This artiſt for the greater part of his life painted portraits in miniature : he afterwards, with worſe ſucceſs, performed them in oil ; but at laſt acquired reputation and money by etchings, in the manner of Rembrandt, which proved to be a very eaſy taſk, by the numbers of men who have counterfeited that maſter ſo as to deceive all thoſe who did not know his works. Worlidge's imitations and his heads in black-lead have grown aſtoniſhing into faſhion. His beſt piece is the whole length of Sir John Aſtley, copied from Rembrandt : his print of the theatre at Oxford and the act there, and his ſtatue of



Lady Pomfret's Cicero, are very poor performances. His last work was a book of gems from the antique. He died at Hammersmith, though latterly he chiefly resided at Bath.

JAMES WORDS DALE.

*Painted in Crayons.*

DIED 1767, AGED —.

This painter would have been little known, had he been distinguished by no other talents but his pencil. He was apprentice to Sir Godfrey Kneller, but marrying his wife's niece without their consent, was dismissed by his master. On the reputation however of that education, by his singing, excellent mimicry and facetious spirit, he gained many patrons and business, and was appointed master-painter to the Board of Ordnance.

CHRISTIAN FREDERIC ZINCKE.

*Painted in Enamel.*

DIED 1767.

This artist was born at Dresden, about 1684, and came to England in 1706, where he studied under Boit, whom at length he not only surpassed, but rivalled-Petitot. There is a head of Cowley by him, after Sir Peter Lely, in the possession of Sir Hor. Walpole, which is allowed to excel any single work of that charming enameller. The impassioned glow of sentiment, the eyes swimming with youth and tenderness, and the natural fall of the long ringlets that flow round the unbuttoned collar, are rendered with the most exquisite nature, and finished with elaborate care. For a great number of years Mr. Zincke had as much business as he could execute; and when at last he raised his price from twenty to thirty guineas, it was occasioned by his desire of lessening his fatigue, for no man, so superior in his profession, was less intoxicated with vanity. He was particularly patronized by the late King and Queen, and was appointed cabinet-painter to the late Prince of Wales. Her Royal Highness Princess Amelia has many portraits of the Royal Family by him of a larger than his usual size. The late Duke of Cumberland bought several of his best works, particularly his beautiful copy of Dr. Meade's Queen of Scots, by Isaac Oliver. He made a short visit to his own country in 1737; and about 1746, his eyes failing, he retired from business to South-Lambeth, with a second wife, by whom he had three or four children. After his quitting business, Madame Pompadour prevailed upon him to copy in enamel a picture of the King of France, which she sent over on purpose.

---

REFLECTIONS  
ON THE  
PRESENT STATE  
OF THE  
ART OF PAINTING IN ENGLAND.

*By JAMES BARRY, Esq. R. A.*

PROFESSOR OF PAINTING TO THE ROYAL ACADEMY.

*In a LETTER to the DILETTANTI SOCIETY.*

---

THOSE who go no farther than mere Dilettantship, may well laugh at all the fuss about this new nostrum, this Venetian secret of Painting. Such a concurrence of ridiculous circumstances, so many, such gross absurdities, and such busy industrious folly, in contriving for the publicity and exposure of a quacking, disgraceful imposture, is, I believe, unparalleled in the history of the art. I should laugh too, were I not withheld by considerations for the reputation of the country, of the English School of Art, for the character of the Royal Academy, and for the fate of its poor pupils, now sent adrift to search out for themselves that true Venetian Art of Painting, which must not be taught them, as the President and so many of the Academicians are each of them bound (most sovereignly ridiculous) under a forfeiture of £.200 to keep it secret. Mr. Malone too, the editor of this posthumous and complete edition of Sir Joshua Reynolds's writings: by what ridiculous or unlucky fatality has this publication been reserved for the very week of the opening of the Exhibition, in order to serve as an opportune and most eclatic advertisement to usher this contemptible imposture to the public notice? It is to be regretted, that the procrastination which so long withheld these papers of Sir Joshua from the public, had not been discreetly extended a little further to the opening of the Exhibition, as what Mr. Malone then witnessed, even on the first day's exposure of this nostrum at



the Exhibition dinner, would have saved him the ——— I will not give it a name, but it would have saved him from being so far over-reached as to insert the supposititious history of this contemptible quackery into his *Life of Sir Joshua*, with the additional egregious nonsense of a lamentation for its unfortunately having escaped his numerous researches. Mr. Malone ought to have been aware, that colouring was the forte of his friend; that the *Infant Hercules*, the *Tragic Muse*, the *Dido*, the *Iphigenia*, and many others of his pictures, afford convincing and glorious testimony that Sir Joshua well knew how to employ as much of the Venetian manner of colouring as suited his own views of the art, founded as they wisely were upon the public expectations, now near the close of the eighteenth century, which would naturally expect and demand that excellent mode of practice in colouring should now be united with the other admirable qualities and perfections of art, in which the painters of the old Venetian school were but little and poorly practised.

It would have been of much more utility to art, and to the credit, future peace, and efficiency of the Academy, had Mr. Malone inserted the notes Sir Joshua made of those disputes which occasioned his resignation of the Presidency, and which, after his return to it, still continued, so as to incline him to resign a second time, complaining that he felt himself restrained by a low politic *combination* in the Academy, which would not suffer the institution to be made of that importance and advantage to the public, which was so easy to effect with a little elevation of mind. If he had made this second resignation, as he was so inclined, and thought himself obliged to do, the whole matter of difference had been published by himself; and as he neither wanted the penetration to investigate, nor the temper to manage it, probably it would not have been the least useful of his literary productions, and would now contribute not a little to weed out that accursed evil which had given him so much trouble, and which remains still in the Academy in greater vigour than before. I feel the more concern in this matter, as it was at my entreaty this second resignation did not take place, on the night of the Council for settling the invitations to the last Exhibition-dinner before his death: it is wonderful that Mr. Malone, notwithstanding his knowledge of these differences, and the difficulty that he, and the other executors of Sir Joshua, had to prevail with this Cabal even to suffer his coffin to be laid out in the Academy on the day of his funeral: \*—it is, one cannot help observing, most strange and unaccountable, that after all this Mr. Malone should not only have made so little mention of these differences, but that he should suffer himself to be so far misled by the cunning and plausibilities of some of the members of this very Cabal, as thus to blemish his *Life of Sir Joshua*, by making it serve as the advertisement to trumpet the importance of this pretended discovery, in the search of which his friend had been, as he says,

\* The odious difference respecting the funeral of Sir Joshua, was, on the part of the Academy, managed entirely by the Cabal who governed in the Council; and the letters that passed on that occasion between Sir Joshua's Executors and the Council have perhaps been suppressed, as I could not obtain a sight of any thing relating to this matter when I called for it at the General Meeting of the Academy, eager as I was to see, and that the Academy should see, a stinging letter, which Mr. Metcalf, one of those Executors, told me he sent on that occasion.

says, all his life, labouring without effect. But it is of no avail, mere loss of time, and unwisely, unprofitably cultivating vexation, thus to trouble ourselves about what is done and passed. Better to look forward, and endeavour to obtain some preventive, that any such similar disgraceful illusions should not any more be obtruded upon the pupils of the Academy and the public; and then, after all, it will have happened well, if our recent shame, and the disgrace which must follow this pretended Venetian business in the eyes of strangers, should at last rouse and stimulate us to take some little pains in obtaining a remedy so desirable and so necessary.

No intelligent artist who has seen and studied Titian's most Giorgionesque picture of St. Mark, in the sacristy of the church of the Salute at Venice, his Christ crowned with Thorns, in the sacristy at Milan (but now at Paris), and many other of his genuine, untouched, unadulterated works, can for a moment doubt or hesitate to subscribe to all that has been said respecting his *suogo*, sapidity, his flow of well-nourished, rich, harmonious colour: the landscape back-ground also of his St. Peter Martyr, and many of his other pictures, are fully adequate to our highest expectations from his reputation of the greatest of all landscape-painters; and it is impossible there should be any difference of opinion or hesitation about these matters at Venice. But here in London, one feels so much embarrassed to point out any thing illustrative and worthy the reputation of this great colourist, either in the way of figures or landscape, that for the most part and generally those Titianesque qualities are better sought for in the long and uninterrupted chain of the great successors of the Venetians, in Rubens, Joardans, Rembrandt, and Vandyk; it is often found, and in a high degree, in Reynolds and Greuze, and always in the finished pictures of Wilson, whose landscapes afford the happiest illustration of whatever there is of fascinating, rich, precious, and harmonious, in the Venetian colouring, both as to hue and arrangement. Claude, who was near a century later than Titian, as far as he goes, and he goes all the length in colouring, leaving his timidity and neatness out of the question, his hues and arrangement are perfectly Venetian; and leaving out also the superior dignity and vigour that always accompany whatever Wilson has done, yet, in the mere value and arrangement of tints, his works have incontrovertibly more of Claude, than, I was going to say, any thing we have to shew of Claude himself.

After a lapse of now near three hundred years, there will be no end to litigation and criticism respecting the originality of pictures. Let us but reflect upon the acknowledged inequalities and different degrees of felicity and success that unavoidably must ever be found in the works of all artists, even the greatest, and the different degrees of merit in the multitude of succeeding artists who imitated and copied them; reflect also on the calamitous intervention of the race of picture-cleaners, on what they necessarily take away in cleaning and lifting off the coats of varnish, that may have been occasionally and indiscreetly put on in such a long tract of time, according to the whims of the several possessors; and also, what these cleaners afterwards add in the way of refreshing, restoring, and re-painting; and that, by an unavoidable unlucky fatality, it has happened that the  
pictures



picture: of those very artists who more peculiarly devoted themselves to the colouring part, have (as greater objects of temptation for meddlers, though more liable to be injured) more than any others fallen under the contamination of those miscreant picture-cleaners, or rather defacers, who, like a pestilential blast, sweep away every vestige of the pristine health and vigour of well-nourished tints, leaving nothing to remain but a hoary meagreness and decrepitude: all these considerations, taken together, must surely make it more eligible (in speaking of old pictures) to confine our affirmation rather to what is worthy of an ancient painter, than to what is really the work of his hand. As to that business of picture-cleaning, although it may a little interrupt the matter in hand, yet, as it may be of use to push our remarks on this picture-defacing a little farther, I shall, as every opportunity shall be laid hold of that may help to interrupt the growth and continuance of such an evil, here insert the following passage from my *Lecture on Colouring*, read in the Academy.

But the picture of the Cornaro family, at Northumberland-house, has unfortunately some years since been so re-painted, that Titian and his admirers must disown it; and something similar is reported of Vandyk's famous picture of the Pembroke family at Wilton. Surely there are some right, well-grounded claims on a celebrated work, as well as those of the proprietor: the mere purchase or possession does not give a title to the liberty of destroying it; and although the public and the lovers of art cannot interfere to prevent the possessor of an esteemed ancient work from foolishly employing picture-cleaners to deface, under the pretext of cleaning and repairing it, yet the execration of all intelligent people must inevitably follow such a procedure, in proportion to the estimation of the work thus lost to the public stock. The picture, when brought home from these cleaning defacers, appearing new, fresh, and altogether different from the state in which it was carried out; the foolish proprietor is taught to believe wonders had been done, and pays accordingly. I shall never forget the shocking spectacle of a picture of Claude Lorraine, which I saw at the house of one of those operators (Spiridone Roma, dead some years since), where the fine patina, all the thin oleaginous passages, delicate tints and touches, which constituted the beauty, grace, and finish of the work, were not only partially carried off by the valuable secret of a fluid made use of in what he called cleaning, but where even the very imprimatura, or ground, was in many places apparent, and consequently discharged from the colours which formed Claude's picture. What he was to do afterwards with this chaos in repairing and restoring, could be only in proportion to his own wretched skill as a landscape-painter. Titian, Rubens, Vandyk, or any other great colourist, may with advantage retouch and complete any work of their scholars, or other inferior artist, by scumbling over, tinting, and uniting the whole; but it would be ridiculous to expect any good from the converse of this: and yet what is the business of these picture-repairers, but this converse, more and more, nay infinitely degraded? as these unfortunate, though impudent people, for the most part, can do nothing of their own, and must subsist by effrontery, nostrums, and deception. But as something may be usefully done in the desirable endeavour

to preserve celebrated works of the old painters, I shall take this occasion to mention an excellent practice in use at Rome, which affords all that can be desired on this head, as it religiously and wisely respects and leaves untouched whatever there is remaining, and only attempts so to repair the parts which have perished, as to prevent their offensive or disagreeable appearance.

When I was at the Palace Borghesi, copying Titian, there were two Romans, old men and brothers, who were employed by the Prince in repairing his pictures. I had a fair opportunity of inspecting the process of these worthy old men, as they made no mystery of it, but carried on their work in the same rooms where I was employed with the other students, Italians, French, and Germans. The first attention was to examine and repair the attachment of the picture to the canvas on which it was painted, and to line it, if necessary; they next so bedded the picture as to prevent its cracking when they wiped and cleaned away the dirt collected on its surface. Their next business was the chief operation, which consisted of balls of different colours, ground up to the consistence of glazier's putty, portions of which, with knives exactly resembling those used by glaziers, they mixed properly, so as to correspond with the colours of the parts in contact with the scaled or broken places which they thus filled up, afterwards carrying this blunted knife over the edges, and wiping away any thing that might have soiled the sound and perfect places of the picture. Thus all was preserved that could be preserved, and the repairs, whether well or ill conducted, were at worst of little importance, as they did not interfere with those perfect and sound parts. It is unnecessary to say more on a matter so obvious, than that I am happy to rely on the zeal and public spirit of many of my hearers for the spreading of this salutary practice, and interfering wherever they may have any influence to prevent the further destruction of ancient pictures.—We shall now return to our subject, &c.

I have long seen, and from my situation as Lecturer on Painting in the Academy, have often pressed it on the attention of my hearers, that without some proper public collection of ancient art, to refer to occasionally, both our pupils and the public would be in the same bewildered situation, so emphatically alluded to in the New Testament, of the people without guides, exposed to every imposture of "Lo! here is Christ; lo! there is Christ."—This is Titian's manner.—No, that was his manner.—Old Giacomo Bassano, did he do his works after this or after the other way?—How far is scumbling necessary in the production of the true Venetian tones?—Upon what basis, and how much and what should be done before, after it, or with it? There is no need to mention that discernment and taste must govern in the application and conduct; but with respect to the mechanic *desideratum*, these questions go all the length; and to obtain satisfactory oracular answers, we had best recur to the familiar inspection of the original pictures of these ancient masters; and as nothing else can satisfactorily determine researches of this kind, and prevent or detect mistakes or imposition so well as this frequent familiar inspection, I could much wish that what I have so often had occasion in the Academy to urge on this subject, was known



to his Majesty; for this end I brought it forward, as it is so much and so easily in his power to gratify the wishes of the public, and complete the views of his own Institution, by graciously conferring on them this remaining favour. His royal countenance, and a very small matter, would be sufficient to begin with. But as I am not likely ever to have the honour of a hearing from his Majesty, and if I had, would, unfortunately for the art and for the country, have probably but little weight, I must content myself, and think it a sufficient discharge of conscience and duty, to lay the whole matter before you and your friends, who happily can have all the opportunity, weight, and consideration, that is wanting to me. You may then either lay this letter before his Majesty, as a testimony of the best discharge of humble duty within the knowledge of his Professor, or you may put the matter in any other form more agreeable and proper, without any regard to me or what I have written. You will partly see, by what follows, how long I have laboured under the weight of this business, how far it has been carried, and through what an ordeal I have passed: my patience is now quite exhausted, and almost like the traveller mentioned somewhere in Horace, who, when with all his pains and care, he could not prevent his ass from continually going to the edge of the precipice, was at last so transported with rage and indignation, as to stretch out his hands and push him down. Before any such matter as this happens with me, I shall feel happy and delivered from a world of anxiety in placing this business under the care and direction of the Gentlemen of your Society; you can easily manage it, and will henceforward be answerable to the art and to the public for its safety and success; carry this point, and all will be done that I wish done, as, I thank God, there is nothing to ask for myself. But as gentlemen like those of the Dilettanti Society, possessed of all the advantages of education and foreign travel, can want no information from me respecting the importance, nature, and extent, of that collection of exemplars and materials of information and study, so absolutely and indispensably necessary for advancing and perfecting the arts of Painting and Sculpture in a National Academy; the few Extracts which follow, and were copied from certain parts of my annual Lectures in the Academy, are therefore inserted here merely to shew my own sense of the miserable state of our collection, and of what the Academy stands so much in need of for the completion of its views.

In the Discourse on Design, read in 1785, speaking of the casts from the antiques, I found myself compelled to observe upon our “ want of public repositories of art, Royal  
 “ or other collections, which might be resorted to occasionally without expence, difficulty,  
 “ or loss of time. Most of our noble collections are widely separated from each other,  
 “ and buried in the country, where neither the artists nor the public can derive advantage  
 “ from any thing they may happen to contain; without going into details of what might,  
 “ and perhaps would be done, if the public spirit was fairly called forth by some eminent  
 “ example. But there is even something in the power of the Academy itself; for, by a  
 “ proper application of its own funds, a respectable beginning might be made under its  
 “ own roof, which in a short time would answer the most extensive purposes of utility to  
 “ the

“ the arts, and entertainment to the public. At present the materials for observation in  
 “ the Academy are much too scanty to afford, even to the Professor, any opportunity of  
 “ bringing forward with advantage those enlarged views of the art that are most becoming  
 “ and worthy the attention of students in the eighteenth century: we have no where  
 “ any pictures of the old schools, to which the students might be referred for visible  
 “ examples of what they ought to study to acquire, or endeavour to avoid.”

In the Discourse on Chiaro-Scuro, the necessary investigation of the subject in hand  
 led me to observe, “ That I could wish, not only for the sake of the pupils and the public,  
 “ but also on my own account, that our collection of plaster casts in the Academy was  
 “ more ample. In the number of excellent things that must be attended to during one’s  
 “ residence abroad, the impressions of many of them will unavoidably not be so fresh on  
 “ the memory after some years, as to enable a man to speak of them with confidence,  
 “ more particularly on such an occasion as the present; but, from what I recollect of the  
 “ happy effects produced by the skilful arrangement of alto and basso-relievo, and the per-  
 “ spective of the ærial, as well as lineal, degradations of the objects in Algardi’s famous  
 “ work at St. Peter’s, in that of Puget at Paris, and some others, this mode of process is  
 “ capable of producing the sublimest and most extensive effects in sculpture. What  
 “ should hinder that it might not even be associated with groupes and figures in the  
 “ round? For my own part, I cannot help being strongly of opinion, that such a subject  
 “ as the Niobe would come upon the eye of the spectator with a much more collected  
 “ force, if treated by a great artist in this way, than in the scattered manner in which  
 “ this composition appeared in the Villa Medici, &c.” And, after some pages of discussion,  
 and a considerable enumeration of facts respecting the kinds of sculptured relievo, ancient  
 and modern, I am obliged to conclude the subject in the following manner. “ Any  
 “ attempt to reconcile these passages from the ancient writers, with those incontrovertible  
 “ facts respecting the state of the art, which are so glaringly testified in the remains of ancient  
 “ basso-relievo and paintings, is better declined, at least for the present, as our Academy  
 “ is too ill supplied with materials for observation: the miserable beggarly state of its  
 “ library and collection of antique vestiges, I have so often had occasion to lament, that it  
 “ is almost shameful to mention it to you any more. Good God! that such a thing  
 “ should be in the centre of the British Empire! that so many difficulties should lie in  
 “ the way of acquiring a sufficient collection, even of plaster casts, and a place to put  
 “ them in, and in such a town as London, which in all other respects is so transcendantly  
 “ remarkable for its numerous public hospitals, and modes of generous provision for almost  
 “ every want of humanity, both of body and mind! But in the arts there seems a peculiar  
 “ curse—what occasions it? and does it only arise from that insidious base policy which  
 “ is employed to prevent those who really know, and could serve the public, from having  
 “ any weight? and is it from this, that glorious opportunities of public service are thus  
 “ daily permitted to slide away without benefit?”

In February, 1791, the following passage was inserted in the Discourse on Colouring.  
 “ Would to Heaven an opportunity was offered of planting your easels before some of



" his (Vandyk's) pictures on these walls! and yet even this would be too limited; and  
 " nothing could have precipitated me on such a wish but my extreme desire, that before  
 " you are let loose upon the world, it might be in the power of the Academy to afford  
 " you some, though ever so little, timely assistance in this remaining, most important part  
 " of the art: for really, to make a just statement of our wants, when we consider the  
 " various dispositions that look for their education in an Academy, more nutriment will  
 " necessarily be required than any individual model or mode of practice can afford, how-  
 " ever excellent it may be. In the Pope's Academy at Rome, in that of Bologna, at  
 " Venice, and indeed in all places on the Continent, where the education of young painters  
 " is attended to, it is hardly necessary to employ any further solicitude than merely pro-  
 " viding for the students an opportunity of studying the living model and the antiques,  
 " as the churches, and other great collections of pictures, are ever open to them for the  
 " acquisition of the colouring, composition, and all the other great essentials of painting:  
 " but even with all this, there is provided at the Campidoglio, under the same roof with  
 " the Papal Academy, a most noble collection of pictures of the old masters, which,  
 " whilst it affords a perpetual source of intellectual entertainment to the public, is a real  
 " school of instruction, where the young painter is enabled to complete and give a finish  
 " to his studies, before he expects to be called upon for the exercise of his abilities in the  
 " service of his country. When an institution of education is thus honestly provided for,  
 " conscience is easy; every thing human is done, the rest must be left to Divine Provi-  
 " dence. It would be wasting words to a melancholy purpose, to draw any parallel between  
 " all these happy advantages of the foreign schools of painting, and the miserable assistance  
 " our Academy has to offer its pupils. We have nothing of painting to refer them to  
 " without doors; and it has been wisely observed by our illustrious President, that it is  
 " not the wish of the Academy that the students should endeavour to copy or to form  
 " themselves upon the pictures within. We wish them to dig in the same mines where we  
 " have laboured, to purify the metal for themselves, and fashion and work it up for public  
 " use, according to the strength and peculiar direction of their several geniuses, and thus  
 " endeavour to be, not the imitators, but the generous rivals of their predecessors. But  
 " let us not despond, the thing is right, and absolutely necessary: God will prosper it,  
 " and enable the Academy to extricate itself from the ostentatious mean appearance of  
 " undertaking more than it performs. His Majesty, our most gracious Patron, loves the  
 " arts; the same beneficent hand that raised our Academy to a school of *Drawing*, will  
 " not fail to enable it to become *really*, and not in *appearance*, a school of *Painting* also,  
 " The Parliament, the *national trustee*, is wise, liberal, and perfectly know what is for  
 " the honour and glory of the country. Painters, completed in their education, will, it  
 " is therefore to be hoped, issue from this source to all the parts of the British Empire;  
 " and the collection of old legitimate exemplars, which only can enable the Academy to  
 " perform all this, will not, cannot, be any longer wanting to us. To talk of wanting  
 " room for such a collection, is childish and farcical; how easy is it to point out space for  
 " it! But there is no need to waste words: let me have the honour of directing your  
 " attention

“ attention to a recent event, which now affords an occasion of beginning such a  
 “ collection with every possible advantage. A considerable number of such specimens  
 “ of painting as come immediately within the views of public entertainment, as well as  
 “ academical exercise, may now be purchased; they have been brought together in a  
 “ course of many years, with great assiduity, and were the constant objects of study,  
 “ affection, and rivalry, of a great \* man, whom we all know and revere; and whose  
 “ various exertions in the art will long remain the pride and glory of his country. I  
 “ will say no more; but if these materials of study should be scattered, what a pity!  
 “ When can we hope that such an assemblage of so many necessary requisites of skill,  
 “ means, and inclination, should thus fortunately meet together in any man, to make  
 “ such a collection again?”

In December, 1792, at a meeting of the Academicians, called to consider of a situation for placing the cast of the Hercules Farnese, our meeting was in the ground floor, under the coach-way into the square, where the statue was loosely put together, and set up in the place where Sir William Chambers wished it to remain. The President, Mr. West, and some of the Academicians, seemed to differ from this opinion, and would have the figure brought up stairs; but as this seeming was no more than a political manoeuvre which, after some discussion of difficulties, would be ultimately resolved into Sir William's opinion, and as I well knew that Sir Joshua Reynolds's wishes, in the charge he had entrusted to me, had no other object than to obtain the greatest possible augmentation of our collection of casts, it appeared to me most advisable to depart from the letter of his injunction, in order to follow the spirit of it; and having therefore prepared the following paper, I read it to the Academy as we stood before the statue. “ When Sir Joshua  
 “ Reynolds was confined to his room, a little before his death, he did, in the presence of  
 “ several friends, recommend to me to endeavour at persuading the Academy to have the  
 “ statue of Hercules brought up stairs into the plaster room. I promised him, that  
 “ whatever I could do should be done; but, upon more mature thinking since, I am  
 “ persuaded that, as his sole object was to obtain such an extension of our collection as  
 “ would be more adequate to the occasions of the Academy, and to this end, wished the  
 “ figure to be brought up stairs, though there should be no more room to receive any  
 “ thing else after it; yet as the following little plan removes Sir Joshua's difficulty, by  
 “ rendering the lower apartments more habitable and convenient, so as to bring the  
 “ statue equally into the course of academical studies, and co-operate more effectually  
 “ with his and all our wishes, by allowing the most ample increase of our collection, I  
 “ shall, Mr. President and Gentlemen, beg leave to submit it to your consideration.

“ As the academical repository of Grecian examples of art contribute equally to direct  
 “ the studies of our young artists, and to invigorate and perfect the taste of the public,  
 “ I move, that if any part of our collection is to be placed in the ground apartments,

5 N 2

“ that,  
 \* Sir Joshua Reynolds's collection of ancient pictures were sent by him at this time to the great Auction Room, in the Hay-market, to be sold by private contract.



" that, preparatory to all other consequent consideration, a committee of the Academy be  
 " appointed, in order to consider what will be the best mode of obtaining a proper,  
 " convenient, and handsome access, to this part of our collection in these ground apart-  
 " ments. And as no proper access can be had to these apartments but from the square,  
 " I submit it to their consideration, whether, at the same time, it would not be exceedingly  
 " practicable, by a further extension of that ground floor, from the King's statue  
 " into the square, to obtain a room, even equal to the dimensions, as to length and  
 " breadth, of our present exhibition room, and without the least inconvenience or annoy-  
 " ance of any kind to the other offices in the square, since it need not rise to any great  
 " height, and would leave an open coach-way on the three sides, double the width of the  
 " Strand at Catherine street, and four times the width at Exeter Change. Our exhibi-  
 " tion room is twenty-two of my paces long; the square is, from the basement of the  
 " King's statue to the foot pavement on the south side, 80 paces long, and 63 from each  
 " foot-pavement, east and west. The Strand is 19 paces broad from the edges of the  
 " foot-way, at Catherine street, and nine paces broad at Exeter Change.

" By this means the Academy would be enabled to convert some of its upper rooms  
 " into a more becoming extension of its library: the paternal care of His Majesty, and  
 " a liberal public, would soon make this library adequate to the occasions of such an  
 " institution, instead of the contracted miserable state in which it is at present. Had we  
 " but space for a few sound examples of the pictures of the old masters, a little time  
 " would soon put it in the power of our students to finish their education, instead of  
 " running loose upon the public to subsist, as too many have, by mere drawing and other  
 " contracted methods of art, which must infallibly result from studies interrupted, not  
 " pursued to the end. With sufficient space, and a proper acknowledgment for favours  
 " received, the Academy would not long want a collection of prints equal to that royal  
 " collection of prints in the Rue de Richelieu at Paris. The late Mr. John Barnard  
 " would, according to very creditable information, have been much gratified in leaving  
 " his noble collection in this way. An enquiring mind would soon be enabled to take  
 " such a view of these arts, as the admirable author of the advancement of learning  
 " recommends in those other arts which had been the object of his attention; and on a  
 " view of the whole, it would appear what had been well laboured, what had not, what  
 " was to be followed up, and what to be avoided. It will, surely, be found, upon mature  
 " consideration, that the highest service this Academy can render the public, is to be the  
 " happy means of effecting a complete repository of all the materials necessary for such  
 " advanced and enlarged art, as is worthy the glory of the nation, and the high spirit and  
 " extended information of the age we live in. A few artists, so equipped, will do the  
 " country much and real honour; the bulk of those we shall breed without it, will really  
 " be much injured, and with respect to the views of the age, abortive and stunted,  
 " obliged to traffic with quackery and small ware, illiberal, mischievous to each other,  
 " and a discredit to the institution.

" *Nota*

“ *Nota bene.* There need nothing to appear in the square, but a range of battlements, or continued pedestal, eight or ten feet high, which would afford a most admirable occasion, and in the most eligible situation, of effecting that long-wished-for repository of those honourable testimonies of public gratitude which, from the experience of the best ages, have been found the truest incentive to heroic actions. On this battlement, or range of pedestals, statues of those heroes who deserved well of their country might be erected, at convenient distances from each other, with a dado of a small projection under the statue for a proper inscription; and the spaces between these dados or dies being a little more in length than height, may be ornamented with apposite historic basso-relievos, which would open a glorious field of sculpture, for the public entertainment and instruction, unequalled in Europe. The whole square of public offices would, with an admirable felicity, like another forum of Trajan, seem to have been built to give it ornament, with this remarkable difference in its favour, that these subjects of British bas-relief, being all near the eye, could be considered with convenience, pleasure, and utility; all of which is lost to the spectator, from the elevated situation of the bas-reliefs, on the beautiful column of Trajan, to the deep, never-ceasing regret of all lovers of virtù.

“ The entrance to these ground apartments might be handsomely contrived to descend in the two angles behind the King’s statue, and so ornamented as to group and mass sublimely with the statue, and still further associated with a noble obelisk, or other proper ornament, between, that might, gracefully and without annoyance, afford the necessary communication between the fires below and the external air. It but rarely happens that so many fortunate circumstances can meet together, with a felicity so united as almost to appear like magic.

“ Thus this mere extension of your ground apartments, at present useless, furnishing the necessary receptacle for the fine monuments of ancient art, whilst, at the same time, it additionally affords the most eligible situation, in the centre of two great cities, and (which is the characteristic of true taste) with the least conceivable effort and expence, for another repository of monuments still more deeply interesting to the art and to the nation; plaster casts of demi-gods and ancient heroes within; and without, what the British empire shall gloriously produce of the same character, in the more durable materials of bronze or marble. Gentlemen, you see evidently the means are in your power; use them, and deserve well of your country.”

Having thus acquitted myself of the promise made to Sir Joshua, of the duty I owed the Academy, and habituated to the kind of materials I had to work on, it gave me neither surprise nor concern to find the matter got rid of by Mr. Wyatt’s observing, that this paper contained something which ought not to be lost, that it might hereafter be of use, whenever the ground should be purchased between the Academy and Exeter Change. Such a thing might happen, and then we should want for nothing. As Mr. Wyatt was lately made the Queen’s architect, and was supposed to know what would be agreeable,

the



the matter ended without further discussion ; and, leaving poor Hercules to screen himself as well as he could from cold and damps, we went up stairs.

I shall now insert the conclusion of my Lecture on Colouring, as it was read in the Academy in February last ; and you will, I hope, excuse whatever tautologies may occur, as the nature and circumstances of the case made it not only impossible, but even ineligible, to avoid them.

“ Nothing can be more conducive to the true dignity or worthlessness of a people, to  
 “ their real happiness, or real misery, than the way in which they are employed in  
 “ dispersing that wealth, or overplus, which exceeds what is necessary for the conser-  
 “ vation of their existence ; as it is from this root, or great source, that public happiness  
 “ or misery flows over the land, with an energy and expansion proportioned to the  
 “ quantum of nutriment supplied. It has accordingly been the leading and principal  
 “ object, in all wise and orderly civil establishments, to take care that such an important  
 “ and ever-operating agent, as the diffusion of wealth, should have the most useful,  
 “ salutary tendency, or direction. And, as the greatest evils arise from the abuses of the  
 “ best things, so it has ever happened, that the sinister, selfish, wicked direction, and  
 “ application of this public overplus, by the governing power, whether in spreading  
 “ external violence and devastation, or interior corruptions, have ever been the ultimatum  
 “ of the public calamity and misery. This matter may not require much attention in  
 “ countries that afford little more than the means of a bare subsistence, but it becomes  
 “ of infinite importance in such nations as are exposed to a vast influx of wealth, which  
 “ experience has shewn can never lie dormant ; and if it be not employed in arts that  
 “ afford occupation, and useful intellectual entertainment to the people at large, will  
 “ infallibly operate destructively, and produce such a corruption of public principle, as  
 “ must finally end in a worse than savage ferocity, and the consequent utter subversion  
 “ of all civil establishments.

“ Impressed with this view of things, one cannot, without great satisfaction, observe  
 “ how much has been wisely done in bringing forward ingenious arts for the entertain-  
 “ ment and occupation of the public mind ; and this in many of the trifling towns, and  
 “ beggarly convents on the continent, even circumstanced as those places and the times  
 “ were, with such poor materials of education, and such small means. What then must  
 “ we think of this great metropolis of the British Empire, surrounded, and having within  
 “ its reach, all the cultivation and improved advantages of the eighteenth century !  
 “ How melancholy to reflect, that from all the immense wealth which, for a long time  
 “ past, has been accumulated by the industry, ingenuity, and extensive commerce of the  
 “ country, that, in the squandering or circulation of so many millions, so little has been  
 “ done towards the intellectual entertainment of the public, or of posterity ! With respect  
 “ to the arts, our poor neglected public are left to form their hearts and their un-  
 “ derstandings upon those lessons, not of morality and philanthropy, but of envy,  
 “ malignity, and horrible disorder, which every where stare them in the face, in the  
 “ profligate

" profligate caricatura furniture of print-shop windows, from Hyde-Park Corner to  
 " Whitechapel. Better, better far, there had been no art; than thus to pervert and  
 " employ it to purposes so base, and so subversive of every thing interesting to society!  
 " The poor emigrants and foreigners who crowd our streets, good God! what opinion  
 " must they form of such a scene, whenever they are permitted to reflect, in some corner  
 " removed from the stun of carriages full of pageantry, mummerly, and dissipation, which  
 " infest almost all places! These strangers have here no galleries like the Luxemburgh,  
 " filled with intellectual entertainment, to receive them *gratis* twice a week; no library  
 " of prints, like that in the Rue de Richelieu, where they might contemplate whatever  
 " the industry and genius, the youth, progress and perfection, of modern Europe, have  
 " been enabled to add, to every vestige of perfection remaining of all the preceding  
 " ages and countries.

" I had great hopes, about ten years since, that something of this kind would have been  
 " done by the Academy itself. About that time there was a great talk in the Academy  
 " of purchasing the estate belonging to the chartered Society of Artists, consisting of  
 " the great rooms and the space adjoining, on the opposite side of the street, now called  
 " the Lyceum; and Sir Joshua Reynolds (of glorious memory), our then President,  
 " generously offered to lend the whole, or such part of his excellent collection of pictures  
 " of the old masters, as we should think necessary for the study of our young artists, to  
 " complete, as much as may be, the education held out in the Academy, by properly  
 " enabling the students to become painters as well as draughtsmen, and thus happily  
 " avoiding the abortive way of finishing their studies in the Academy, which at present  
 " must unfortunately be the case of too many of them: surely, surely; without some  
 " timely assistance of this kind, all our students must be more or less injured, and many  
 " of them ruined for ever. Even in the Papal Academy at Rome, although the students  
 " have, for the colouring and mechanical conduct of their work, the churches to recur to,  
 " ever open and filled, as all the world know, with most excellent exemplars, yet, in  
 " addition to this assistance, there is, even under the very roof of their Academy,  
 " provided for their use and benefit, the admirable collection of pictures in the  
 " Campidoglio. But, not to stray from the concerns of our own Academy, this excellent  
 " intention of obtaining a collection had been then carried into effect, had not Sir Joshua  
 " been too timid, or too fond of quiet (which amounts to the same), and unhappily  
 " suffered himself and his excellent scheme to be over-ruled by Sir William Chambers.

" Were we to lay aside all conscientious discharge of this trust the Academy has under-  
 " taken, respecting the education of its pupils and the public, were we even to take no  
 " other than a sordid view of this matter, and consider it in a mere pecuniary light, the  
 " Academy might, if it chose, be a gainer in the traffic that such a procedure would  
 " occasion; they might, in addition to Sir Joshua's collection of ancient pictures, and,  
 " in lieu of them, in case they should be withdrawn, so contrive the matter as to make it  
 " eligible for Noblemen, or other possessors of pictures of the old schools, to lend them for  
 " a given.



" a given time to the Academy, and by this means afford a standing Exhibition, perhaps  
 " not less profitable than the Panorama, but certainly much more beneficial in the pro-  
 " pagation of good taste and intellectual satisfaction. Thus, with their annually increasing  
 " funds, properly disposed of, the Academy might soon see itself in possession of such a  
 " library of all matters relating to art, and of such a collection of plaster-casts, in the round  
 " and in bas-relief, as would complete all their views of utility respecting the education of  
 " their pupils, and the entertainment and information of a public that, experience has long  
 " shewn, is too high-spirited to fail them, or even to be outdone by them on so generous  
 " an occasion. The want of such a collection occasionally to recur to, must be mortifyingly  
 " felt by every artist who has any thing to do with great undertakings, however formed  
 " and finished his education may be: like the necessary facts which form the tissue of  
 " history, the want or deficiency in any of them would be a blemish in the most excellent  
 " work, and the more to be regretted as the historian is the more admired for his felicity  
 " and skill in conducting all the other parts. The practicability of this scheme is so  
 " evident, that it is even matter of wonder that some of our picture and other dealers in  
 " virtù, have not extended their plans by employing a few thousands in this way: how-  
 " ever, such a scheme of accelerated, multiplied advantage, is certainly an enterprise  
 " better calculated for a Society that is eternal, than for a short-lived individual, subject  
 " to so many contingent interruptions and disadvantages; as in a Convent of Friars, or  
 " a Royal or National Academy, there would be always existing a sufficient number of  
 " men in health and vigour to employ their care and attention upon this common  
 " interest. The endeavour of obtaining for the Academy, and for the Nation, this great  
 " *Desideratum of a Public Collection*, has for so many years been uppermost in my mind,  
 " that it may possibly run away with me, and carry me further than propriety and the  
 " occasions require. Relying on your indulgently accepting this excuse, I shall conclude  
 " my observations on the theory and practice of Colouring, with," &c.

FINIS.

T H E

# NAMES OF THE PRINCIPAL AUTHORS

WHOSE WORKS HAVE BEEN CONSULTED.

<p><b>A</b>BECEDARIO Pittorico, dal Ant. Orlandi.</p> <p>Museum Florentinum.</p> <p>Academia Artis Pi&amp;ccedil;toria&amp;ccedil;, &amp;c. Jo. Sandrart.</p> <p>Le Maraviglie dell' Arte, &amp;c. dal Carlo Ridolfi.</p> <p>Le Vite dei Pittori, &amp;c. di Raf. Soprani.</p> <p>Finezze dei Penelli, da Luigi Scaramuccia.</p> <p>Le Vite di pi&amp;ugrave; eccellenti Pittori, di Vasari.</p> <p>Het Schilder Boeck, &amp;c. door Vanmander.</p> <p>Apparato degli Uomini Illustri della Ferrara, di Agostino Soprani.</p> <p>Le Pitture di Bologna, &amp;c. di Zanotti.</p> <p>Dialogo della Pittura, &amp;c. di Lud. Dolce.</p> <p>Trattato della Pittura, &amp;c. di L. da Vinci.</p> <p>Verona Illustrata.</p> <p>Ædes Barberin&amp;ccedil;.</p> <p>Della nobilissima Pittura, &amp;c. di Biondi.</p> <p>Monumens de Rome, par Raguenet.</p> <p>Indice del Parnasso dei Pittori, del S. Resta.</p> <p>Trattato della Nobilt&amp;ccedil; del Pittura, dal Alberti.</p> <p>Pompe Senesi, dal Padre Azzolini.</p> <p>Dialogue sur le Coloris, par De Piles.</p>	<p>Conversations sur la Connoissance, &amp;c. par De Piles.</p> <p>Raccolta dei Pittori Modenesi, di Vidriani.</p> <p>De Levens-Beschrijvingen de Konst Schilders, door J. Campo Weyerman.</p> <p>Passaggio per Italia, &amp;c. del Fed. Zuccherò.</p> <p>Algarotti on Painting.</p> <p>Anecdotes of Painting, by Vertue.</p> <p>Abr&amp;egrave;g&amp;eacute; de la Vie des fameux Peintres, &amp;c. Montesquieu.</p> <p>Letters from the East.</p> <p>Le Vite di Carlo Cignani, e Seb. Ricci.</p> <p>Le Vite de' Pittori Veronesi.</p> <p>Webb on Painting.</p> <p>Le Vite dei Pittori, dal Giov. Baglioni.</p> <p>Notizie dei Professori del Disegno, &amp;c. di Baldinucci.</p> <p>Vite di Pittori Antichi, &amp;c. da Carlo Dati.</p> <p>Vite di M. Ang. Buonaroti, &amp;c. da Ascanio Conдини.</p> <p>Richardson on Painting.</p> <p>Vite de' Pittori, &amp;c. da Lione Pascoli.</p> <p>El Museo Pittorico, &amp;c. del Don Ant. Palomino.</p> <p>Cours de Peinture, par De Piles.</p> <p>Fresnoy and Graham's Lives of the Painters.</p> <p>Abr&amp;egrave;g&amp;eacute; de la Vie des Peintres, par De Piles.</p>
---	--



- |  |   |
|--|---|
| Réflexions Critiques, &c. par Du Bos.                              | Le Vite dei Pittori, da Bellori.                  |
| Ravenna ricercata, &c. da Girol. Fabri.                            | Het Gulden Cabinet, &c. door De Bie.              |
| Entretiens sur les Vies des Peintres, par Felibien.                | Vite dei Pittori Pesaresi, di Montani.            |
| Ritratti di alcuni celebri Pittori, da Lioni.                      | Trattato della Pittura, da Domen. Bifagna.        |
| De Grootte Schouburgh del Konst Schilders, &c. door Ar. Houbraken. | Pitture della Citta di Perugia, da Giov. Morelli. |
| Lamberti Lombardi Vita, ab Ub. Goltzio.                            | Libro de la Pintura, del Franc. Pacheco.          |
| Felsina Pittrice, &c. dal Carlo Malvasio.                          | Académie des Sciences, &c. par Bullart.           |
| Le Vite dei più insigni Pittori, &c. dal Girolamo Baruffaldi.      | Bellezze della Citta di Firenze, &c. di Cinelli.  |
| Ristretto delle Cose Notabili, &c. di Jac. Carlieri.               | Lives of the Painters, in Low Dutch, by Van Gool. |
| Viaggio Pittoreesco, &c. di Giac. Barri.                           | Lives of the Spanish Painters.                    |
| Bologna Illustrata, di Ant. Maffini.                               | Cabinet des Singularités, &c. par Le Compte.      |

---

AN

## \* EXPLANATION OF THE TECHNICAL TERMS

Used either by ARTISTS or AUTHORS, on the Subject of

### P A I N T I N G.

---

**AÉRIAL PERSPECTIVE**, is a degradation of the tones of colours, which throws off the distances of grounds and objects; and which the judicious artists practise, by diffusing a kind of thin vapour over them, which deceives the eye agreeably. It shews the diminution of the colours of objects, in proportion as they recede from the eye, by the interposition of the air between the eye and the object, as if the object was seen through a column of air.

**ANTIQUE**. By this term is implied and understood, such paintings and sculptures as were made at that period of time, when those arts were in their greatest perfection, among the ancient Greeks and Romans; from the age of Alexander the Great, to the irruption of the Goths into Italy, under Alaric, in 400. The term *Antique* is more particularly applied to the sculptures of the period before mentioned; such as statues, basso-relievos, medals, intaglios, or engraved stones. However, all those remains of antiquity are not equally excellent or good; but even in those that are indifferent, there is a certain degree of beauty which distinguishes them from the works of the moderns. But it is the most perfect of the works of the ancient great masters which are to be the objects of our taste and imitation, as they continue still to be the objects of our wonder and astonishment.

**ATTITUDE** in painting, is the posture or disposition of the limbs and members of a figure, by which we discover the action in which it is engaged, and the very sentiment supposed to be in the mind of the person represented. It comprehends all the motions of the body, and requires a perfect knowledge of ponderation, and whatever refers to the centre of gravity; but whatsoever attitude be given to any  
a 2 figure,

\* The authors whose works have been particularly used in this Explanation, are Baptista Alberti, Montesquieu, Felibien, De Piles, Richardson, Houbraken, and Chambers.



figure, that attitude must shew the beautiful parts, as much as the subject will permit, let the subject be what it will. It must, besides, have such a turn, as, without departing from probability, or from the character of the figure, may diffuse a beauty over the action. It is allowed, that the choice of fine attitudes constitutes the greatest part of the beauties of grouping.

**BENTVOGEL SOCIETY.** The Flemish Painters who resided at Rome, formed themselves into a society, into which they received all those of their own nation, who, after their arrival at Rome, desired to be admitted as members. The introduction was appointed to be at a tavern in the city, at the expence of the person introduced; and after some whimsical and droll ceremonies, a name was given to the new brother, which expressed either the perfections, or the defects, in the form or countenance of the person; any remarkable peculiarity in the style of his colouring or composition; or any thing very singular in his character, conduct, or manner of living. That ceremony was continued for one entire night; and the next morning they walked in procession to a place some distance from Rome, called the Tomb of Bacchus, where the whole ceremony concluded. By this Society, Peter Van Laer was named Bamboccio, from the form of his body; Philip Roos, Rosa da Tivoli; Herman Swaneveld, the Hermit of Italy; Francis Van Bloemen, Horizonti; Peter Van Lint, Studio; and so of many others. This Society has been dissolved entirely for some years past; though it is reported, that Raphael himself gave the first hint of it.

**CASTING of DRAPERIES.** By this term is implied, the distribution of the folds; and draperies are said to be well cast, when the folds are distributed in such a manner as to appear rather the result of mere chance, than of art, study, or labour. In that manner or style of painting, which is called the Grand, the folds of the draperies should be great, and as few as possible; because their rich simplicity is more susceptible of great lights. But it is an error to design draperies that are too heavy and cumbersome; for they ought to be suitable to the figures, with a combination of ease and grandeur. Order, contrast, and variety of stuffs and folds, constitute the elegance of draperies; and diversity of colours in those stuffs, contributes extremely to the harmony of the whole in historical compositions.

**CHARGE, or CHARGED,** is a term used by artists to signify any thing that exceeds; such as exaggerating the outlines, in order to shew a superior degree of skill, and by that means exceeding the bounds of a regular simplicity. Yet (De Piles observes) there are charged outlines that please; because they are above the lowliness of ordinary nature, and carry with them an air of freedom, with an idea of a great taste, which deceives most painters, who call such excesses the grand manner.

manner. And although, to such persons who have a true idea of correctness, simplicity, and elegance of nature, these excesses may seem superfluous, as they only adulterate the truth, yet one cannot forbear to commend some things that are overcharged, in great works, when the distance from whence they are to be viewed softens them to the eye; or when they are used with such discretion, as makes the character of truth more apparent. It is worthy of being remarked, that in the antique statues, which are allowed to be the rule of beauty, nothing appears charged, nothing affected; nor is there any thing of that kind in the works of those who have always imitated them; as Raphael, Domenichino, Nicolo Pouffin, and some others.

CHIARO-SCURO, is the art of advantageously distributing the lights and shadows which ought to appear in a picture; as well for the repose and satisfaction of the eye, as for the effect of the whole together. As to the meaning of the word Chiaro (translated clear or transparent), it implies not only any thing exposed to a direct light, but also all such colours as are in their nature luminous. *Scurro* (translated dark or darkness), not only implies all the shadows directly caused by the privation of light, but likewise all the colours which are naturally brown; such as, even when they are exposed to the light, maintain an obscurity, and are capable of grouping with the shades of other objects. Of which kind, for instance, are deep velvets, brown stuffs, polished armour, and the like, which preserve their natural or apparent obscurity in any light whatever. By the Chiaro-Scurro, objects receive more relief, truth, and roundness; and it particularly signifies the great lights, and great shades, which are collected with such industry and judgment as conceals the artifice. The distribution of the objects forms the masses of the Chiaro-Scurro, when, by an artful management, they are so disposed, that all their lights are together on one side, and their darkness on the other.

CONTOUR, or OUTLINE, is that which terminates and defines a figure; and a great part of the skill of a painter consists in managing the contours judiciously.

CONTRAST, is an opposition or difference in the position of two or more figures, contrived to make a variety in painting. Thus, in a group of three figures, when one appears in front, another shews his back, and a third is placed sideways, there is said to be a contrast. A well-conducted contrast is one of the greatest beauties of a painting. It is not only to be observed in the position of the several figures, but also in that of the several members of the same figure. If nature requires the painters and sculptors to proportion the parts of their figures, it requires also that they contrast their limbs, and their different attitudes. One foot placed like another, or one member extended or depressed like another, excites our disgust; because  
 symmetry



symmetry deprives us of the pleasures arising from variety, and makes the attitudes appear too frequently the same. As we may observe in Gothic figures, which, by want of that judicious contrast, always resemble each other.

**CORRECTNESS**, is a term which implies a design that is without a defect in its measures and proportions.

**COSTUME**, is an Italian word, which signifies custom or usage; and the term implies, that a painter, in representing some historical passage, action, or event, must not only be exact in describing the particular fact, but he must also represent the scene of action; the country where the action has passed; whether it was at Rome, or Athens; whether at a river, or on the sea-shore; in a palace, or a field; in a fruitful or desert country; observing to distinguish, by the dresses, customs, and manners, peculiar to each people, whether they are of one country or the other; whether Greeks, Romans, Jews, or Barbarians.

**DESIGN**, implies the representation of one or more human figures or animals; or some parts or members of either; or a scene taken from nature; a plant, fruit, flower, insect, or piece of drapery, all taken from the life; in order to be inserted in some part of a picture; and in this sense it is called a study. It is also taken for the outline of objects; for the measures and proportions of exterior forms. Design consists of several parts, of which the principal are, correctness, good taste, elegance, character, variety, and perspective.

**DISTEMPER**, is a preparation of colours, without oil, only mixed with size, whites of eggs, or any such proper, glutinous, or unctuous substance; with which kind of colour all the ancient pictures, before the year 1410, were painted, as also are the celebrated Cartons of Raphael.

**DRYNESS**, is a term by which artists express the common defect of the early painters in oil, who had but little knowledge of the flowing contours, which so elegantly shew the delicate forms of the limbs, and the insertion of the muscles; the flesh in their colouring appearing hard and stiff, instead of expressing softness and pliancy. The draperies of those early painters, and particularly of the Germans, concealed the limbs of the figures, without truth, or elegance of choice; and even in their best masters, the draperies very frequently either demeaned, or encumbered the figures.

**ELEGANCE** in a design, is a manner which embellishes and heightens objects, either as to their form, or colour, or both, without destroying or perverting truth. It appears most eminently in the antiques, and next in those painters who have imitated

imitated them best, the principal of which is Raphael. De Piles observes, that elegance is not always founded on correctness, as may be evident from the works of Raphael and Correggio; in the latter of whom, notwithstanding his incorrectness of design, his elegance in the taste of it, and in the turn which he has given to his actions, must needs be admired; for he rarely departs from elegance.

**EXPRESSION** principally consists in representing the human body, and all its parts, in the action suitable to it; in exhibiting in the face the several passions proper to the figures, and marking the motions they impress on the other external parts. Frequently, the term Expression is confounded with that of Passion; but the former implies a representation of an object agreeably to its nature and character; and the use or office it is intended to have in the work; and passion, in painting, denotes a motion of the body, accompanied with certain airs of the face, which mark an agitation of soul. So that every passion is an expression, but not every expression a passion.

**FRESCO**, is a kind of painting performed on fresh plaster, or on a wall covered with mortar not quite dry, and with water colours. The plaster is only to be laid on as the painting proceeds; no more being done at once than the painter can dispatch in a day. The colours, being prepared with water, and applied over plaster quite fresh, become incorporated with the plaster, and retain their beauty for a great length of time.

**GRACE**, principally consists in the turn that a painter gives to his objects, to render them agreeable, even those that are inanimate. It is more seldom found in the face, than in the manner; for our manner is produced every moment, and can create surprise. In a word, a woman can be beautiful but one way, yet she can be graceful a thousand. Grace is neither found in constrained, nor in affected manners, but in a certain freedom and ease between the two extremes.

**GROTESQUE**. This term, which is now familiar among all the lovers of the art of painting, was by the Italians appropriated to that peculiar manner of composition and invention, observed among the antique monumental paintings which were discovered in the subterraneous chambers, that had been decorated in the times of the ancient Romans. And as the Italians apply the word *Grotta* to express every kind of cave or grot, all paintings, which were in imitation of the antique designs discovered in those subterraneous chambers, which for ages had been covered with ruins, are now called *grottesca*, or *grotesque*; implying a style, in which the imagination, and the wildness of inventive fancy are principally exerted, without any strict adherence to nature, truth, or probability.

GROUPE



**GROUP**, is the combination or joining of objects in a picture, for the satisfaction of the eye, and also for its repose. And although a picture may consist of different groups, yet those groups of objects, managed by the *Chiaro-Scuro*, should all tend to unity, and one only ought to predominate. That subordination of groups creates that union and harmony, which is called the *Tout-ensemble*, or the whole together. By a predominant group the eye is agreeably fixed; and, by means of the repotes caused by a spread of lights and shades, neither the effect of the other groups, nor the effect of the subordinate objects, are hindered.

**LOCAL COLOURS**, are such as faithfully imitate those of a particular object, or such as are natural and proper for each particular object in a picture. And Colour is distinguished by the term *Local*, because the place it fills requires that particular colour, in order to give a greater character of truth to the several colours around it.

**LINEAR PERSPECTIVE**, is that which describes, or represents, the position, magnitude, form, &c. of the several lines or contours of objects; and expresses their diminution, in proportion to their distance from the eye.

**MANNER**, is that habitude which painters have acquired, not only in the management of the pencil, but also in the principal parts of painting, invention, design, and colouring. It is by the manner in painting that a picture is judged to be by the hand of Titian, Tintoret, Guido, the Caracci, and others. Some masters have had a variety in their manners, at different periods of life; and others have so constantly adhered to one manner, that those who have seen even a few of them, will immediately know them, and judge of them without any risque of a mistake. The variety observable among artists, in their manner and taste, arises from the manners of the different schools in which they have received their instruction; or of the artists under whom they have studied; for young painters, feeling a partiality in their own choice and judgment, to those masters which they have imitated, it prevails with them to prefer, what they have long accustomed themselves to admire. Yet there are many instances, among the great artists, of painters who have divested themselves of that early partiality to a particular manner, and have altered it so effectually, as to fix on one abundantly more refined, and better adapted to their particular genius; by which means they have arrived at excellence. Thus, for instance, Raphael proceeded, and acquired a much more elevated manner, after he had quitted the school of Perugino.

**ORDONNANCE**, is the placing regularly the figures, in respect of the whole composition; or the particular disposition of figures as to the different groupings, masses, contrasts, decorum and situation.

OUTLINE,

**OUTLINE**, is that which traces the circumferences of objects in a picture. The outline is to be drawn as thin and fine as possible, so as scarcely to be discerned by the eye; and it ought to be observed, that a correct outline may excite pleasure, even without any colouring, but no colouring can afford equal satisfaction to a judicious eye, if the outline be incorrect; for, no composition, no colouring can merit praise, where the outline is defective.

**PASSION**, in painting, implies an emotion of the body, attended with certain expressive lines in the face; denoting an agitation of soul.

**PASTICI**, is a term by which the Italians distinguish those pictures which cannot be called either originals or copies; being the works of some artists, who have had the skill to imitate the manner of design, and colouring, of other eminent masters, sometimes borrowing parts of their pictures, sometimes imitating their touch, their style of invention, their colouring, and their expression. Several painters, of considerable reputation for their own original performances, have made themselves remarkable in this way; but none of them more than David Teniers, who hath so successfully counterfeited Giacomo Bassan, as to deceive the most judicious, in many instances, at the first sight; though, upon a closer inspection, his light and easy pencil, and a predominant grey tint, which is observable in the colouring of that master, will shew a perceptible difference between his pencil and colouring, when they are carefully examined, and compared with Bassan's. For, although Teniers understood the union of colours extremely well, yet Bassan was superior to him in the sweetness and vigour of his tints. De Piles recommends it to all persons who would not wish to be deceived by the Pastici, to examine their taste of design, their colouring, and the character of their pencils, with the original masters from whom they were taken. Teniers, Luca, Giordano, and Bon Boullongne, are those who have appeared with the greatest reputation for imitating other great masters; and beside these, many other artists have employed themselves in painting the Pastici.

**SITE**, in landscape, signifies the view, prospect, or opening of a country, derived from the Italian word Sito, situation; and it is in use among the artists in painting, as being more expressive.



---

THE

# NAMES OF THE PAINTERS

CONTAINED IN

## THIS DICTIONARY.

---

A

**A**NDREA Abate.  
 Nicolo Abbate.  
 Filippo Abbiati.  
 John van Ach.  
 Alexander Adrianfen.  
 Evert van Aelft.  
 William van Aelft.  
 Peter Aertsen.  
 Livio Agresti.  
 Francesco Albano.  
 Giovanni Battista Albano.  
 Cherubino Alberti.  
 Giovanni Alberti.  
 Albert Aldegraef.  
 John van Alen.  
 Antonio Aliense.  
 Baldassare Alloisi.  
 Alessandro Allori.  
 Christofano Allori.  
 Christopher Amberger.  
 Jacopo Amiconi.  
 Octavio Amigoni.  
 Giovanni Angelico.  
 Michael Angelo, Buonaroti.  
 Michael Angelo, da Caravaggio.  
 Michael Angelo, di Campidoglio.  
 Michael Angelo, di Battaglia.  
 Michael Angelo, Colonna.  
 Filippo D' Angeli.  
 Sophonisba Angusciola.  
 Lucia Angusciola.  
 Europa Angusciola.  
 Peter van Anraat.  
 John Antiquus.  
 . . . Antiveduto.

. . . Antonello, da Messina.  
 Jacob Appel.  
 Barent Appelman.  
 Casaro Arethusi.  
 . . . Aretino.  
 James Anthony Arlaud.  
 Giuseppe D' Arpino.  
 Jacques D' Artois.  
 Edmund Ashfield.  
 John Asper.  
 Amico Aspertino.  
 John Astelyn.

B

John de Baan.  
 Jacob de Baan.  
 Theodore Babeur.  
 . . . Baccici.  
 Bartolomeo Baccio.  
 Jacques Backer.  
 Jacob Backer.  
 William Backereel.  
 Ludolph Backhuysen.  
 Francis Badens.  
 Antonio Badile.  
 Sisto Badolocchi.  
 . . . Baerstrat.  
 David Bailii.  
 Mario Balaffi.  
 Hendrick van Balen.  
 John van Balen.  
 Lazaro Baldi.  
 Antonio Balestra.  
 Peter Balton.  
 . . . Bamboccio.  
 Baccio Bandinelli.

John Baptist, Monnoyer.  
 John Baptist, Gaspar.  
 Anthony Baptist.  
 Bernardino Barbatelli.  
 Giovan Francesco Barbieri.  
 Paolo Antonio Barbieri.  
 Dieterick Barent.  
 Francis Barlow.  
 Federigo Barroccio.  
 . . . Bartelemi di S. Marco.  
 . . . Bartolet.  
 Bartolomeo da Bagnacavallo.  
 . . . Bartolomeo  
 Giacomo Baffan.  
 Francesco Baffan.  
 Leandro Baffan.  
 Giovanni Battista Baffan.  
 Girolamo Baffan.  
 William Baur.  
 Mary Beal.  
 Domenico Beccafumi.  
 David Beck.  
 Cornelius Bega.  
 Abraham Begeyn.  
 Giovanni Battista Beinascchi.  
 Joachim Francis Beisch.  
 . . . Bellevois.  
 Giacomo Bellini  
 Gentile Bellini  
 Giovanni Bellini  
 Pietro Bellotti.  
 Antonio Bellucci.  
 William van Bemmel  
 . . . Benedetto  
 John vander Bent.  
 Nicholas Berchem.  
 Peter Berchet.  
 Mathys vander Berg.  
 Dirk vanden Bergen.  
 Job Berkheyden.  
 Gerard Berkheyden.  
 Nicafius Bernzert.  
 . . . Bernard, of Brussels.  
 . . . Bernazano.  
 Nicolo Beretoni.  
 Pietro Berretini.  
 Nicholas Bertin.  
 Domenico Bettini.  
 . . . Bevilaqua.  
 William Beurs.  
 Francesco Bianchi.  
 Ferdinand Galli Bibiena.  
 Adrian de Bie.  
 Christian Jans van Biezeligen.  
 Bartolomeo Biscaino.

John de Bischoop.  
 Cornelius Bischoop.  
 Abraham Bischoop.  
 Charles Emanuel Biset.  
 Bonaventure Bisi.  
 Giovanni Bizzelli.  
 Jacques Blanchard.  
 Thomas Blanchet.  
 John Teunisz Blanchof.  
 . . . Blekers.  
 Henry Bles.  
 Anth. de Montfort Blockland.  
 Daniel Block.  
 Jacob Roger Block.  
 Benjamin Block.  
 Abraham Bloemart.  
 Henry Bloemart.  
 Adrian Bloemart.  
 Peter van Bloemen.  
 Francis van Bloemen.  
 Norbert van Bloemen.  
 Christopher Le Blond  
 Peter Bloot.  
 Camillo Boccacci  
 Clemente Bocciardi.  
 John van Bockhorst.  
 . . . Bodekker.  
 . . . Bodewyns.  
 Peter Boel.  
 James Bogdane.  
 Ferdinand Bol.  
 John Bol.  
 John Bolanger.  
 Francisco Bolognese.  
 Alexander Bolognese.  
 Giovanni Battista Bolognini.  
 Sebastian Bombelli.  
 Venetiano Bonifacio.  
 Alessandro Bonvincino.  
 Daniel Boon.  
 Arnold Boonen.  
 Henry vander Borcht.  
 . . . Bordier.  
 Paris Bordone.  
 Orazio Borgianni.  
 Luciano Borzoni.  
 Giovanni Battista Borzoni.  
 Carlo Borzoni.  
 Francisco Maria Borzoni.  
 Jerom Bos.  
 Lewis Janßen de Bos.  
 Caspar vander Bos.  
 Balthasar vander Bosch.  
 Tho. Willeborts Boschaert.  
 Jacob vanden Bosch.



Andrea Boscoli.  
 John Both, of Italy.  
 Andrew Both.  
 Alessandro Boticello.  
 Louis Boullongne, the Old.  
 Louis Boullongne, the Young.  
 Bon Boullongne.  
 Sebastian Bourdon.  
 . . . Bourgognone.  
 Francis Bout.  
 John William Bouwer.  
 Reinier Brackenburgh.  
 Leonard Bramer.  
 Peter Brandel.  
 Giacinto Brandi.  
 Gregory Brandmuller.  
 Solomon de Bray.  
 Jacob de Bray.  
 . . . Breckberg.  
 Peter van Breda.  
 John van Breda.  
 Peter van Bredael.  
 Bartholomew Breenberg.  
 Charles Breydell.  
 Francis Breydell.  
 Matthew Brill.  
 Paul Brill.  
 Cornelius Brize.  
 Francesco Brizio.  
 Elias vanden Broek.  
 . . . Broers.  
 Peter Bronchorst.  
 John Bronchorst.  
 . . . Bronzino.  
 Agnolo Bronzino.  
 Adrian Brouwer.  
 Peter Brueghel.  
 Peter Peterfz Brueghel.  
 John Brueghel.  
 Abraham Brueghel.  
 Charles le Brun.  
 . . . Brusaforci.  
 Roger of Brussels.  
 Buonamico Buffalmacco.  
 Giuliano Bugiardini.  
 Jacob Bunel.  
 John van Bunnik.  
 Jacob Bunnik.  
 Bernardo Buontalenti.  
 . . . Buonaccorsi.

## C.

Adrian vander Cabel.  
 Paolo Cagliari.

Carletto Cagliari.  
 Gabriel Cagliari.  
 Benedetto Cagliari.  
 Guido Cagnacci.  
 Francesco Cairo.  
 . . . Calabrese.  
 Giacinto Calandrucci.  
 Luca Calivari.  
 John Calkar.  
 Denis Calvart.  
 Antonio Calza.  
 Andrea Camassei.  
 Galeazzo Campi.  
 Bernardo Campi.  
 Dirk Raphael Camphuysen.  
 Ludovico Cangiagio.  
 Peter Candito.  
 Domenico Maria Canuti.  
 . . . Cappuccino.  
 Annibal Caracci.  
 Ludovico Caracci.  
 Agostino Caracci.  
 Antonio Caracci.  
 Francesco Caracci.  
 . . . Caravaggio.  
 Ludovico Cardi.  
 Henry Carre.  
 Michael Carre.  
 Giovan-Francesco Caroto.  
 Giovanni Caroto.  
 Ugo da Carpi.  
 Girolamo da Carpi.  
 Julio Carpione.  
 Giacomo Carucci.  
 Nicolo Cassana.  
 Giovan. Agostino Cassana.  
 Jacopo di Cassentino.  
 Andrea del Castagno.  
 Bernardo Castelli.  
 Valerio Castelli.  
 Benedetto Castiglione.  
 Francesco Castiglione.  
 Peter de Castro.  
 Pietro Cavallino.  
 Jacomo Cavedone.  
 Andrea Celesti.  
 Giov. Domenico Cerini.  
 Giovan. Paolo Cervetto.  
 Philip de Champagne.  
 John Baptist Champagne.  
 . . . Chardin.  
 Francis du Chate I.  
 Louis Cheron.  
 Elizabetha Sophia Cheron.  
 Giuseppe Chiari.

- |                         |                               |
|-------------------------|-------------------------------|
| Jacopo Chiavistelli.    | Wouter Crabeth.               |
| Agostino Ciampelli.     | N. Cramer.                    |
| Scipio Cignaroli.       | Luca Cranius, the Old.        |
| Carlo Cignani.          | Luca Cranius, the Young.      |
| Giovanni Cimabue.       | Joseph van Craasbeck.         |
| Andrea di Cione.        | Caspar de Crayer.             |
| Nicolo Circignano.      | Lorenzo di Credi.             |
| Antonio Circignano.     | . . . Crepu.                  |
| . . . Claude, Lorraine. | Daniello Crespi.              |
| Joseph van Cleef.       | Giuseppe Maria Crespi.        |
| John van Cleef.         | Domenico Cresti.              |
| Henry van Cleef.        | Mr. Crofs.                    |
| Martin van Cleef.       | Francesco Curradi.            |
| . . . Clementone.       | . . . Cuylenburg.             |
| John le Clerc.          | Albert Cayp.                  |
| Francis de Cleyn.       | D.                            |
| N. Closterman.          |                               |
| Giorgio Giulio Clovio.  | Jacopo D'Agar.                |
| . . . Codazzo.          | Dirk Dalens.                  |
| Giles Coignet.          | Pietro Dandini.               |
| . . . De Colombien.     | Octavio Dandini.              |
| Adam Coloni.            | Cæfare Dandini.               |
| Adrian Coloni.          | Cavaliere Daniello.           |
| . . . Colonna.          | Henry Dankers, or Dankaerts.  |
| Andrea Commodi.         | John Dankers.                 |
| Sebastian Concha.       | Dirk van Delen.               |
| Egidius Coningsloo.     | Jacob Delft.                  |
| Giovanni Contarini.     | Deodato Delmont.              |
| Jacopino dal Conte.     | Balthasar Denner.             |
| Samuel Cooper.          | Jacques Denys.                |
| Alexander Cooper.       | Peter Cornelius Deryck.       |
| Cavalier Coppa.         | William Deryck.               |
| Gonzalo Coques.         | Alexander Desportes.          |
| . . . Coriario.         | Jacques De Witt.              |
| Lucas Corneli.          | John Baptista van Deynum.     |
| Jacques Cornelisz.      | Lewis Deyster.                |
| Cornelius Cornelisz.    | Anna Deyster.                 |
| Octavio Corradi.        | Adrian van Dieft.             |
| Antonio da Correggio.   | Abraham van Diepenbeke.       |
| Giacomo Cortesi.        | Abraham Diepraam.             |
| Gio. Marmocchi Cortesi. | William Dobson.               |
| Pietro da Cortona.      | Jacob vander Does, the Old.   |
| Pietro Paolo Cortonese. | Jacob vander Does, the Young. |
| John Cofers.            | Simon vander Does.            |
| Pietro da Cofimo.       | Carlo Dolce.                  |
| . . . Couwenberch.      | . . . Domenichino.            |
| William Courtois.       | John Dominique.               |
| Reiner Covyn.           | Peter Donker.                 |
| Israel Covyn.           | John Donker.                  |
| Michael Coxis.          | Lewis Dorigny.                |
| Anthony Coypel.         | William Doudyns, or Dodoens.  |
| Noel Nicholas Coypel.   | John Francis Douven.          |
| Francesco Cozza.        | Gerhard Douw.                 |
| . . . Crabbetje.        | William van Drillenburg.      |
| Dirk Crabeth.           | . . . Drogflood.              |



. . . Drogfloot.  
 . . . Droft.  
 Aart Janze Druiverstein.  
 Simon Dubois.  
 John le Duc.  
 Isaac Ducart.  
 Heyman Dullaert.  
 Albert Durer.  
 Cornelius Dufart.  
 Nicholas Duval.  
 Marc van Duvenede.

E.

Gerbrant Vanden Eeckhout.  
 Anthony vander Eeckhout.  
 Gerard Edema.  
 Justus van Egmont.  
 Ottomar Elliger, the Old.  
 Ottomar Elliger, the Young.  
 Matthias Elias.  
 Adam Elzheimer.  
 Jacopo da Empoli.  
 Cornelius Engheibrecht.  
 Cornelius Enghelrams.  
 . . . Bremita, di Monte Senario.  
 Cæsar van Everdingen.  
 Aldret van Everdingen.  
 John van Everdingen.  
 Hubert van Eyck.  
 John van Eyck.  
 Peter Eykens.

F.

Gentile da Fabriano.  
 Charles Fabricius.  
 Pietro Fachetti.  
 Pietro Facini.  
 Peter vander Faes.  
 Anthony Faistenberger.  
 Joseph Faistenberger.  
 Paolo Farinato.  
 Orazio Farinato.  
 Il Fattore.  
 Morto da Feltro.  
 Francis Paul Ferg, or Fergue.  
 William Ferguson.  
 Nuzio Ferrajuoli.  
 Giovanni Andrea Ferrari.  
 . . . Ferrata.  
 Ciro Ferri.  
 Domenico Fetti.  
 Roland le Fevre.  
 Claude le Fevre.

Domenico Fiasella.  
 Giovanni di Fiesole.  
 Ambrogio Figino.  
 . . . Fioravanti.  
 . . . Fiori.  
 Bertholet Flameel.  
 Govert Flink.  
 Stefano Florentino.  
 Francis Floris.  
 Prospero Fontana.  
 Lavinia Fontana.  
 John Baptist Fontenay.  
 Girolamo Forabosco.  
 John Baptist Forest.  
 Charles de la Fosse.  
 James Fouquieres.  
 Bertram de Fouchier.  
 Antonio Franchi.  
 Pietro della Francesca.  
 Marc Antonio Franceschini.  
 Baldaflare Franceschini.  
 . . . Franceschino.  
 . . . Franchiello, della Mura.  
 Francesco Francia.  
 . . . Francisque.  
 Franciscus Franken, called Old Franks.  
 Franciscus Franken, called Young Franks.

Sebastian Franks, or Vranx.  
 John Baptist Franks.  
 Battista Franco.  
 Lucas François, the Old.  
 Peter François, the Young.  
 Simon François.  
 Il Frari, of Modena.  
 Lorenzo Maria Fratellini.  
 Giovanna Fratellini.  
 Martin Fréminet.  
 Theodore Freres.  
 Cha. Alphonse du Fresnoy.  
 Tomafo da San Friano.  
 Peter Frits.  
 Philip Fruytiers.  
 Isaac Fuller.  
 Francesco Furini.  
 John Fytt, or Feyt.

G.

Barent Gaal.  
 Anton. Domenico Gabbiani.  
 William Gabron.  
 Gaddo Gaddi.  
 Taddeo Gaddi.  
 Agnolo Gaddi.

Alexander

Alexander van Gaelen.  
 Scipio Gaetano.  
 . . . Galanino.  
 Ippolito Galantini.  
 Filippo Maria Galetti.  
 . . . Galli.  
 Gioseffo Gambarini.  
 James Gandy.  
 Lorenzo Garbieri.  
 Raphaelino del Garbo.  
 Benvenuto Garofalo.  
 Ludovico Garzi.  
 Maria Garzi.  
 Hendrick Gaud.  
 . . . Gaudentio.  
 Giovan. Battista Gaudi.  
 Benozzo Gazzoli.  
 John van Geel.  
 Arent de Gelder.  
 . . . Geldorp.  
 Claude Gelee.  
 Jacob Gellig.  
 Vincentio di San. Gemignano.  
 Giacinto Gemignano.  
 Luigi Gemignano.  
 Girolamo Genga.  
 Bartolomeo Genga.  
 Benedetto Gennari.  
 Cesare Gennari.  
 Abraham Genoels.  
 Ludovicus Gentile.  
 Oranzio Gentileschi.  
 Artemisia Gentileschi.  
 Balthasar Gerbier.  
 Simon Germyn.  
 . . . Gerard of Haerlem.  
 Christofaro Gerardi.  
 Marc Gerards.  
 . . . Gerrards, van Zyl.  
 Pier Leone Ghezzi.  
 Domenico Ghirlandaio.  
 Ridolfo Ghirlandaio.  
 Giovanni Ghisolfi.  
 Richard Gibson.  
 . . . Gillemans.  
 Luca Giordano.  
 . . . Giorgione.  
 . . . Gioseppino.  
 . . . Giotto.  
 Tomafo Giottino.  
 Giovanni da San Giovanni.  
 Antonia Glusti.  
 John Glauber.  
 John Gotlief Glauber.  
 Diana Glauber.

. . . Gobbo.  
 Andrea Gobbo.  
 Margerita Godewyck.  
 Hugo vander Goes.  
 Hubert Goltzius.  
 Henry Goltzius.  
 John van Goyen.  
 Doroth. Henrietta Graaf.  
 Barent Graat.  
 Henry Graauw.  
 Peter Grebber.  
 Maria Grebber.  
 John Greenhill.  
 . . . Greghetto.  
 John Griffier, the Old.  
 Robert Griffier, the Young.  
 . . . Grimaldi.  
 Hubert Grimani.  
 Jacques Grimmer.  
 . . . Guercino.  
 . . . Guido, Rheni.  
 . . . Guido, Cagnacchi.  
 . . . Gulielmo.

H.

Peter Gyzen.  
 John van Haansbergen.  
 John Hackaert.  
 Cornelius van Haerlem.  
 Theodore van Haerlem.  
 John van Hagen.  
 Francis Hals.  
 Dirk Hals.  
 John Hanneman.  
 Peter Hardime.  
 Lodowick Hartcamp.  
 John van Heck.  
 Nicholas vander Heck.  
 Martin vander Heck.  
 William van Heede.  
 Vigor van Heede.  
 David de Heem.  
 Cornelius de Heem.  
 Lucas de Heere.  
 Daniel van Heil.  
 John Baptist van Heil.  
 Leonard van Heil.  
 Matthew van Helmont.  
 Segers Jacques van Helmont.  
 Theodore Helmbreker.  
 Barthol. vander Helft.  
 Martin Hemskerck.  
 Egbert Hemskerck, the Old.  
 Egbert Hemskerck, the Young.  
 Henry



Henry Herregouts.  
 . . . Herregouts.  
 William de Heusch.  
 Jacob de Heusch.  
 Abraham de Heusch.  
 John vander Heyden.  
 Nicholas Hilliard.  
 Laurence de la Hire.  
 Philip de la Hire.  
 Minderhout Hobbima.  
 John van Hoeck.  
 Robert van Hoeck.  
 Gerard Hoet.  
 Hans Holbein.  
 Cornelius Holstein.  
 Gilles Hondekoeter.  
 Gysbert Hondekoeter.  
 Melchior Hondekoeter.  
 Abraham Hondius.  
 Gerard Honthorst.  
 William Honthorst.  
 Peter de Hooge.  
 Theodore van Hoogestraeten.  
 Samuel van Hoogestraeten.  
 John Hoogzaat.  
 John Hopkins.  
 John Rudolph Huber.  
 . . . Hugense.  
 John van Hugtenburgh.  
 Jacques van Hugtenburgh.  
 Peter vander Hulst.  
 Cornelius Huysum, or Hofeman.  
 James Huysman.  
 Justus van Huysum, the Old.  
 Justus van Huysum, the Young.  
 John van Huysum.  
 Jacob van Huysum.

J.

Jurian Jacobsz.  
 Hubert Jacobsz.  
 Lang Jan.  
 Abraham Janssens.  
 Victor Honorius Janssens.  
 Cornelius Janssen.  
 Koral du Jardyn.  
 William van Inghen.  
 Ludolph de Jong.  
 Jacques Jordaens.  
 . . . Julio Romano.  
 John Juvenet, or Jouvenet.

K.

William Kalf.

Barent van Kalraat.  
 Jacob van Kampen.  
 . . . Kamphuyfen.  
 William Kay.  
 Joseph vanden Kerckhove.  
 John van Kessel.  
 Ferdinand van Kessel.  
 N. van Kessel.  
 Cornelius Ketel.  
 Janfon van Keulen.  
 Cornelius Kick.  
 Alexander Kierings.  
 David Klocker.  
 Sir Godfrey Kneller.  
 N. Kniberg, or Knipbergh.  
 Nicholas Knupfer.  
 Matthew Kock.  
 Wenceslaus Koeberger.  
 Isaac Koene.  
 Roelof Koets.  
 Joanna Koerten.  
 David de Koninck.  
 Philip de Koningh.  
 Solomon Koningh.  
 Leonard vander Koogen.  
 Peter Kouc.  
 Christian van Kouwenburgh.  
 Francis Krause.  
 John van Kuick.  
 John Kupetzki.  
 Jacob Gerritze Kuyp.  
 Albert Kuyp, or Cuyp.

L.

Peter van Laer.  
 Roeland van Laer.  
 Gerard Laireffe.  
 Ernest Laireffe.  
 John Laireffe.  
 James Laireffe.  
 Nicholas Lancret.  
 . . . Lang Jan.  
 John Lanfranc.  
 Prosper Henry Lankrinck.  
 Andrea Lanzano.  
 Nicholas de Largilliere.  
 Marcellus Laroon.  
 Peter Lastman.  
 Jacob Laveque.  
 Filippo Laura.  
 John Ant. vander Leepe.  
 Gabriel vander Leeuw.  
 Peter vander Leeuw.  
 Stefano Maria Legnano.  
 Giovanni Antonio Leisman.

Sir Peter Lely.  
 Balthasar van Lemens.  
 Arto Leone.  
 N. vander Leur.  
 Lucas van Leyden.  
 N. Leyffens.  
 . . . Liberale Veronefe.  
 Pietro Liberi.  
 Giovanni Antonio Licinio.  
 Jan Lievens.  
 Pirro Ligorio.  
 Jacopo Ligozzi.  
 John Linglebach.  
 Jan Linfen.  
 Peter van Lint.  
 Hendrick van Lint.  
 John Stephen Liotard.  
 Filippo Lippi, the Old.  
 Filippo Lippi, the Young.  
 Lorenzo Lippi.  
 John vander Lis, of Oldenburgh.  
 John Lys, of Breda.  
 Nicholas Loir.  
 Giovanni Paolo Lomazzo.  
 Lambert Lombard.  
 Alessandro Loni.  
 Theodore van Loon.  
 . . . Lorraine.  
 Ambrogio Lorenzetti.  
 John Loten.  
 Carlo Loti, or Loth.  
 Lorenzo Lotto.  
 Theodore Lubienetzki.  
 Christopher Lubienetzki.  
 Jan Luiken.  
 H. Lutterel.  
 Benedetto Luti.

M.

Dirk Maas.  
 Arnold van Maas.  
 Nicholas Maas.  
 . . . Maat.  
 John de Mabuse, or Mabeuge.  
 Michael Madderfteg.  
 Godfrey Maes.  
 Giovanni Battista Maganza.  
 . . . Maitre Roux.  
 Vincentio Malo.  
 . . . Maltese.  
 Cornelius de Man.  
 Silvestro Manaigo.  
 Rutilio Manetti.  
 Bartolomeo Manfredi.

Giovanni Mannoizzi.  
 Andrea Mantegna.  
 . . . Mantuano.  
 Tomaso Manzuoli.  
 Giovanni Maracci.  
 Carlo Maratti.  
 N. Marcel.  
 . . . Margaritone.  
 Onorio Mariari.  
 . . . Mario, da Fiori.  
 . . . Marmocchini.  
 . . . Martirelli.  
 Giovanni Stefano Marucelli.  
 Tomaso Masaccio.  
 Annibal Massari.  
 Otho Massæus.  
 . . . Massolino.  
 Paolo da Mattei.  
 Quintin Matsys.  
 John Matsys.  
 . . . Maturino.  
 . . . Mayo.  
 Damiano Mazza.  
 Paola Mazzocchi.  
 Pier Francisco Mazzuccheli.  
 Francesco Mazzuoli.  
 Jeronimo Mazzuoli.  
 Pietro Medici.  
 Giovanni Battista Medina.  
 John vander Meer.  
 John vander Meeren.  
 Livio Mehus, or Meus.  
 Giovanni Paola Melchiori.  
 Gerard Melder.  
 Simone Memmi.  
 Maria Sybilla Merian.  
 Agostino Metelli.  
 Gabriel Metz.  
 An. Fran. vander Meulen.  
 Philip Meusnier.  
 Felix Meyer.  
 Albert Meyering.  
 John Meyffens.  
 . . . Micarino.  
 Jan Miel.  
 Francis Mieris, the Old.  
 John Mieris.  
 William Mieris, called the Young.  
 Francis Mieris, called Young Francis.  
 Nicholas Mignard.  
 Peter Mignard.  
 Abraham Mignon.  
 Gioseffo Maria Milani.  
 Francesco Milee, or Mile.  
 . . . Minderhout.



Michael Janfen Mirevelt.  
 Peter Mirevelt.  
 Jacob Molaert.  
 Pietro Francesco Mola.  
 Giovanni Battista Mola.  
 Chev. Peter Molyn.  
 Jodocus Mompert.  
 . . . Monnicks.  
 Francesco Monsignora.  
 Del Mont.  
 Il Montagna.  
 Pietro Montanini.  
 Andrea Monticelli.  
 Michael Angelo Monticelli.  
 Karel de Moor.  
 John Moortel.  
 Giovanni Maria Morondi.  
 . . . Morazone.  
 Antonio More.  
 Paul Mooreelze.  
 N. Morell.  
 Le Moretto.  
 Il Moro.  
 Giovanni Battista Moroni.  
 Francesco Moroni.  
 . . . Morto da Feltro.  
 Little Moses.  
 John Mostaert.  
 Frederick Moucheron.  
 Isaac Moucheron.  
 Hernandez el Mudo.  
 Emanuel Murant.  
 Bartolomeo Murillio.  
 Thomas Murray.  
 Michael van Muscher.  
 Girolamo Mutiano.  
 Herman vander Myn.  
 Arnold Mytens.  
 Daniel Mytens.  
 . . . Mytens.  
 John Mytens.  
 Martin Mytens.

N.

. . . Nadalino, del Murano.  
 Battista Naldini.  
 Giovanni Nanni.  
 . . . Napolitano.  
 Giuseppe Nicola Nafini.  
 John van Neck.  
 Peter Neefs, the Old.  
 Peter Neefs, the Young.  
 Arnold vander Neer.  
 EglenHen.vander Neer.

John van Nes.  
 Gaspar Netscher.  
 Theodore Netscher.  
 Constantine Netscher.  
 Mathys Neveu.  
 . . . Niccoletto.  
 Meffer Nicolo.  
 William Nieulant.  
 John van Nikkelen.  
 Tobias van Nimeguen.  
 Elias van Nimeguen.  
 Domenique Nollet.  
 Mario Nozzi.

O.

Giovanni Odazzi.  
 Isaac Oliver.  
 Peter Oliver.  
 John van Oolen.  
 Adam van Oort.  
 Jacques van Oost, the Old.  
 Jacques van Oost, the Young.  
 Gasp. Jacques van Opstal.  
 Il Orbetto.  
 Andrea Orgagna.  
 . . . Orizonti.  
 Bernard van Orlay.  
 Richard van Orlay.  
 N. Offenbeck.  
 Adrian van Ostade.  
 Isaac van Ostade.  
 Maria van Ostertwyck.  
 . . . Otho van Veen.  
 Andrea Ouche.  
 Jurian Ovens.  
 Robert van Oudenarde.  
 Albert Ouwater.

P.

Paolo Antonio Paderna.  
 Francesco Paduanino.  
 Octavio Paduanino.  
 Dario Paduanino.  
 Alessandro Paduanino.  
 Paolo Pagano.  
 Gregorio Pagani.  
 Giovan. Battista Pagi, pr Paggi.  
 Francesco Paglia.  
 Archangela Palladini.  
 Antonio Pallajuolo.  
 Pietro Pallajuolo.  
 Palamedes Palamedesz.  
 Giacomo Palma, the Old.

Giacopo Palma, called the Young.  
 . . . Pandolfo.  
 Paolo Panini.  
 Maria Helena Panzacchia.  
 . . . Paoluccio.  
 John Parcelles.  
 Julius Parcelles.  
 Juan de Pareja.  
 James Parmentier.  
 Francesco Parmigiano.  
 Jeronimo Parmigiano.  
 Domenico Parodi.  
 Joseph Parrocel, the Old.  
 Charles Parrocel, the Young.  
 Ignatius Parrocel.  
 Giuseppe Passari.  
 Bartolomeo Passerotti.  
 Tiburzio Passerotti.  
 Venturo Passerotti.  
 . . . Passignano.  
 Lorenzo Passinelli.  
 . . . Pasqualino.  
 . . . Patel.  
 Joachim Patenier.  
 John Baptist Pater, called Paterre.  
 . . . Paudits.  
 Horatius Paulyn.  
 Isaac Paulyn.  
 . . . Pellegrino da Modena.  
 . . . Pellegrino Tibaldi.  
 . . . Pellegrino da San Daniello.  
 Antonio Pellegrini, of Padua.  
 Giov. Francesco Penni.  
 Luca Penni.  
 Santo Peranda.  
 Francis Perrier.  
 Pietro Perugino.  
 Petruccio Perugino.  
 Baldassare Peruzzi.  
 Pefello Pefelli.  
 Bonaventure Peters.  
 John Peters.  
 Gerard Peters.  
 Francis Lucasz Peters.  
 John Petitot, the Old.  
 . . . Petitot, the Young.  
 Peter Puteman.  
 Christopher Pierfon.  
 . . . Pietro, or Pierino del Vaga.  
 . . . Pietro da Petri.  
 Simon Pignoni.  
 John Pinas.  
 Bernardino Pinturiccio.  
 Sebastian del Piombo.  
 David vander Plaas.

Matthew van Platten.  
 . . . Pochetti.  
 Cornelius Poelenburg.  
 Charles Francis Poerfon.  
 . . . Polidore.  
 . . . Polidoro da Caravaggio.  
 Antonio Pomerancio.  
 Nicolo Pomerancio.  
 Christofano Pomerancio.  
 Rachel van Pool.  
 Juriaen Pool.  
 Giov. Antonio Pordenone, the Old.  
 Giulio Pordenone, the Young.  
 Giuseppe Porta.  
 Andrea Pozzo.  
 Francis Post.  
 Paul Potter.  
 Peter Pourbus, the Old.  
 Francis Pourbus, the Young.  
 Francis Pourbus, the Son of Francis.  
 Nicolo Pouffin.  
 Gaspar Pouffin.  
 Mattia Preti.  
 Francesco Primaticcio.  
 Camillo Procaccini, the Old.  
 Julio Cesare Procaccini.  
 Carlo Antonio Procaccini.  
 Ercole Procaccini, the Young.  
 Marcello Provenzafe, da Cento.  
 Peter Paul Puget.  
 Domenico Puligo, or Puglio.  
 Giacomo da Puntormo.  
 Adam Pynaker.

Q.

Ludovico Quaini.  
 Erasmus Quellinus, the Old.  
 John Erasmus Quellinus, the Young.

R.

Bernardo Rachetti.  
 Gerard Rademaker.  
 Abraham Rademaker.  
 Francesco Raibolini.  
 Padre Felice Ramelli.  
 John Raoux.  
 . . . Raphael, D'Urbino.  
 . . . Raphael da Rhegio.  
 John van Ravestejn.  
 Hubert van Ravestejn.  
 Nicholas van Ravestejn.  
 Tommafo Redi.  
 Antonio Regillo.



Wencel. Laurent Reiner.  
 . . . Rembrandt.  
 . . . Refchi.  
 Peter Reuven.  
 Jan de Reyn.  
 Giuseppe Ribera.  
 Sebastian Ricci.  
 Marco Ricci.  
 Daniel Ricciarelli.  
 Domenico Riccio.  
 Claudio Ridolfi.  
 John Klaafze Rietschoof.  
 Henry Rietschoof.  
 Hyacinth Rigaud.  
 John Riley.  
 Orazio Riminaldi.  
 Anthony Rivalz.  
 Giacomo Robusti.  
 Peter Roestraeten.  
 Conrad Roepel.  
 . . . Roger of Brussels.  
 Martin Rokes.  
 Roland Roghman.  
 Giov. Francesco Romanelli.  
 Urbano Romanelli.  
 Girolamo Romanino.  
 . . . Romano.  
 Theodore Rombouts.  
 Christofano Roncalli.  
 N. Rontbout.  
 John Albertz Roodtfeus.  
 Jacques de Roore.  
 John Hendrick Roos.  
 Theodore Roos.  
 Philip Roos, called Rosa da Tivoli.  
 John Melchior Roos.  
 Salvator Rosa.  
 . . . Rosalba.  
 Cosimo Roselli.  
 Francesco Roffi.  
 . . . Roffi Vicentino.  
 . . . Rosso.  
 Pietro Rotari.  
 John Rothenamer.  
 James Rousseau.  
 Mademoiselle Rozee.  
 Pet. Paul Rubens.  
 George Philip Rugendas.  
 Rachel Ruisch.  
 Jacob Ruysdaal.  
 Solomon Ruysdaal.  
 Martin Ryckaert, the Old.  
 David Ryckaert, the Young.  
 Peter Rybraeck.  
 Nicholas Ryckx.

Andrea Sacchi.  
 Cornelius Sachtleven.  
 Herman Sachtleven.  
 Ventura Salimbeni.  
 Van Salm.  
 Giovan. Battista Salvi.  
 Giuseppe Salviati.  
 Francesco Salviati.  
 Joachim Sandrart.  
 Simone Sanese.  
 John Baptist Santerre.  
 . . . Santi di Titi.  
 . . . Sarezana.  
 Andrea del Sarto.  
 Roland Savery.  
 Gilles Schagen.  
 Godfrey Schalcken, or Scalken.  
 William Schellinks.  
 Daniel Schellinks.  
 Andrea Schiavone.  
 Bartelemi Schidone.  
 Anthony Schoonjans.  
 John Henry Schoonefeld.  
 John Schoorel.  
 Cornelius Schut.  
 Theodore van Schuur.  
 Christopher Schwartz.  
 Bernard Schyndal.  
 . . . Sebastian Venetiano.  
 Gerard Segers.  
 Daniel Segers.  
 Hercules Segers.  
 Girolamo Sermoneta.  
 Casare da Sesto.  
 John Sibrechts.  
 . . . Siciolante.  
 Luca Signorelli.  
 Giovan. Andrea Sirani.  
 Elizabetha Sirani.  
 Violante Beatrice Siries.  
 John Peter van Slingeland.  
 Jacques vander Sluys.  
 Gaspar Smitzs, called Magd. Smith.  
 Lodowick Smits.  
 Peter Snayers.  
 John Snellinck.  
 Francis Snyders.  
 Gerard Soest.  
 Giuseppe dal Sole.  
 Antonio Maria dal Sole.  
 Francesco Solimena.  
 Joris van Son.  
 John van Son.

. . . Sophonisba.  
 Harrick Martin Sorgh.  
 Pietro Sorri.  
 . . . Spagnoletto.  
 . . . Spagnuolo.  
 N. Spalthof.  
 H. Spierings.  
 Albert van Spiers.  
 John Spilberg.  
 Adriana Spilberg.  
 . . . Spinello, Aretino.  
 Paris Spinello.  
 Bartholomew Sprangher.  
 Francesco Squarcione.  
 Henry Staben.  
 Palamedes Staevarts.  
 Anth. Palamedes Staevarts.  
 Adrian Stalbeemt.  
 Francis Stampart.  
 Gherardo Starnina.  
 Jan Steen.  
 . . . Stefano.  
 Giovan. Battista Stefaneschi.  
 Jacques Stella.  
 Francis Stella.  
 Henry Stenwyck, the Old.  
 Henry Stenwyck, the Young.  
 Nicholas de Helt Stoccade.  
 Abraham Stork.  
 . . . Stork.  
 John Stadanus.  
 Jurian van Streek.  
 Henry van Streek.  
 N. Streten.  
 Peter Strudel.  
 . . . Studio.  
 Ernest Stuvén.  
 Lambert Suavius.  
 Peter Subleyras.  
 Justus Subtermans.  
 Herman Swanfeld.  
 Eustachius le Sueur.  
 Daniel Syder.  
  
 T.  
 Andrea Taffi.  
 Emilio Taruffi.  
 Agostino Taffi.  
 Lazaro Tavarone.  
 Anthony Tempesta.  
 Peter Tempesta.  
 David Teniers, the Old.  
 David Teniers, the Young.  
 . . . Terbruggen.  
 Gerard Terburg.

. . . Terenzio.  
 Augustin Terwesten.  
 Matthew Terwesten.  
 Pietro Testa.  
 John Philip van Thielen.  
 Maria Theresia van Thielen.  
 Anna Maria van Thielen.  
 Francif. Cath. van Thielen.  
 Jacques Ernest Thomas, of Landaw.  
 Sir James Thornhill.  
 Alessandro Tiarini.  
 . . . Tibaldi.  
 Philip Tideman.  
 Egidius van Tilborgh.  
 . . . Timoteo, da Urbino.  
 Tiberio Tinelli.  
 . . . Tintoretto.  
 Marietta Tintoretto.  
 Domenico Tintoretto.  
 . . . Titi.  
 Tiberio Titi.  
 . . . Titiano.  
 Girolamo Titiano.  
 La Tombe.  
 Jacques Toornvliet.  
 Flamminio Torre.  
 John Torrentius.  
 Pierre Charles Tremolliere.  
 Francesco Trevifani.  
 Girolamo da Trevigi.  
 Cornelius Troost.  
 Francis de Troy.  
 John Francis de Troy.  
 Rombout van Troyen.  
 Theodore van Tulden.  
 Francesco Turbido, or Torbido.  
 Alessandro Turchi.  
 Peter Tyffens.  
 N. Tyffens.  
  
 V.  
 Louis de Vadder.  
 . . . Vaga.  
 Wallerant Vaillant.  
 Bernard Vaillant.  
 . . . Valentino.  
 . . . Valkenburgh.  
 Dirk Valkenburgh.  
 Henry Vanbalen.  
 . . . Vandiest.  
 Sir Anthony Vandyck.  
 Philip Vandyck.  
 . . . Vanderdoes.  
 John Van Eyck.

Hubert



Hubert Van Eyck.  
 John Vangoyen.  
 John Van Huyfum.  
 Jacques Vanloo.  
 John Baptift Vanloo.  
 Carlo Vanloo.  
 Charles Vanmander.  
 Jacques Van Ooft.  
 . . . Van Ooft.  
 Adam Van Oort.  
 . . . Van Opftal.  
 . . . Van Orlay.  
 Paul Vanfomeren.  
 Joris Vanfon.  
 . . . Vanfon.  
 Adrian Vanderburgh.  
 . . . Vandermeer.  
 . . . Vandermeulen.  
 . . . Vanderneer.  
 Adrian Vandervelde.  
 Efaías Vandervelde.  
 William Vandervelde, the Old.  
 William Vandervelde, the Young.  
 Adrian Vandervenne.  
 Adrian Vanderwerff.  
 Roger Vanderweyde.  
 Francelco Vanni.  
 Ottavio Vannini.  
 Andrea Vanucchi.  
 Lucas Van Uden.  
 Jacques Van Uden.  
 Louis de Vargas.  
 Dario Varotari.  
 Aleffandro Varotari.  
 Giorgio Vafari.  
 Antonio Maria Vafallo.  
 Antonio Vaffilacchi.  
 Paolo Uccello.  
 Giovanni da Udina.  
 Jacob vander Ulft.  
 Terenzio da Urbino.  
 Adrian van Utrecht.  
 Pietro da Vecchia.  
 . . . Vecelli.  
 Francesco Vecelli.  
 Horatio Vecelli.  
 Don Diego Velafquez.  
 . . . Venetiano.  
 Antonio Venetiano.  
 Domenico Venetiano.  
 . . . Venius.  
 Gertrude Venius.  
 Marcello Venufti.  
 Henry Verbruggen.  
 Gaspard Peter Verbruggen.

Giovanni Mario Verdizotto.  
 Simon Verelst.  
 Herman Verelst.  
 Cornelius Verelst.  
 Mademoifelle Verelst.  
 Adrian Verdoel.  
 . . . Verendaal.  
 Tobias Verhaecht.  
 Francis Peter Verheyden.  
 Peter Cornelius Verhoeck.  
 Gysbert Verhoeck.  
 Jan Verkolie.  
 Nicholas Verkolie.  
 John Cornelius Vermeyen.  
 Andrea Verocchio.  
 Paolo Veronefe.  
 Alexander Veronefe.  
 Antonio Verrio.  
 Henry Verfchuring.  
 William Verfchuring.  
 Daniel Vertangen.  
 Ary Hubertz Verveer.  
 Francis Verwilt.  
 Giovanni Viani.  
 Domenico Maria Viani.  
 . . . Vincentino.  
 Lionardo da Vinci.  
 David Vinckenboom.  
 Vincent vander Vinne.  
 Lawrence vander Vinne.  
 Giovanni Battifta Viola.  
 Giovanni della Vite.  
 Ottavio Viviani.  
 Joseph Vivien.  
 Peter Vlerick.  
 Hendrick van Vliet.  
 Charles Boffchart Voet.  
 John Vollevens.  
 Daniel da Volterra.  
 Baldaflare Volterrano.  
 John Voorhout.  
 Martin de Vos.  
 Simon de Vos.  
 Paul de Vos.  
 John Vofferman.  
 Simon Vouet.  
 Ary de Voys.  
 Sebaftian Vranx.  
 J. Fredeman de Vries.  
 Henry Cornelius Vroom.  
  
 W.  
  
 Lucas de Waal.  
 Cornelius de Waal.

Robert Walker.  
 John Abel Wassenberg.  
   Anna Waffer.  
 Anthony Waterloo.  
 Anthony Watteau.  
 Anselme Weeling.  
 John Baptist Weeninx, the Old.  
   John Weeninx, the Young.  
 Chevalier Werff.  
 Peter vander Werff.  
   Joseph Werner.  
   Gerard Wigmana.  
   Adam Willaerts.  
 Abraham Willaerts.  
   . . . Willeborts.  
   John Wildens.  
   Michael Willemans.  
 Joseph van Winghen.  
 Jeremiah van Winghen.  
   Giles de Winter.  
   William Wiffing.  
 Matthias Withoos.  
   John Withoos.  
   Peter Withoos.  
   Francis Withoos.  
 Jacques de Witt.  
 Emanuel de Witt.

Henrietta Wolters.  
 Francis Wouters.  
 Philip Wouwermans.  
 Peter Wouwermans.  
   John Wouwermans.  
 Matthias Wulfraat.  
 Thomas Wycke, the Old.  
   John Wycke, the Young.  
   John Wynants.  
 Matthew Wytman.

Z.

Martin Zaagmoolen.  
 Matteo Zaccolini.  
   . . . Zampieri.  
 Filippo Zanimberti.  
 Battista Zelotti.  
   . . . Van Zoon.  
 Marco Zoppo.  
   . . . Zorgh.  
   . . . Zouft.  
   . . . Zoutermans.  
 Taddeo Zuccherò.  
 Federigo Zuccherò.  
 Lambert Zufrus.



E R R A T U M.

P. 807, line 21, *for Jersey read Guernsey.*

P. 824, In the Direction Line, at the Bottom of the Page, *for It read What.*



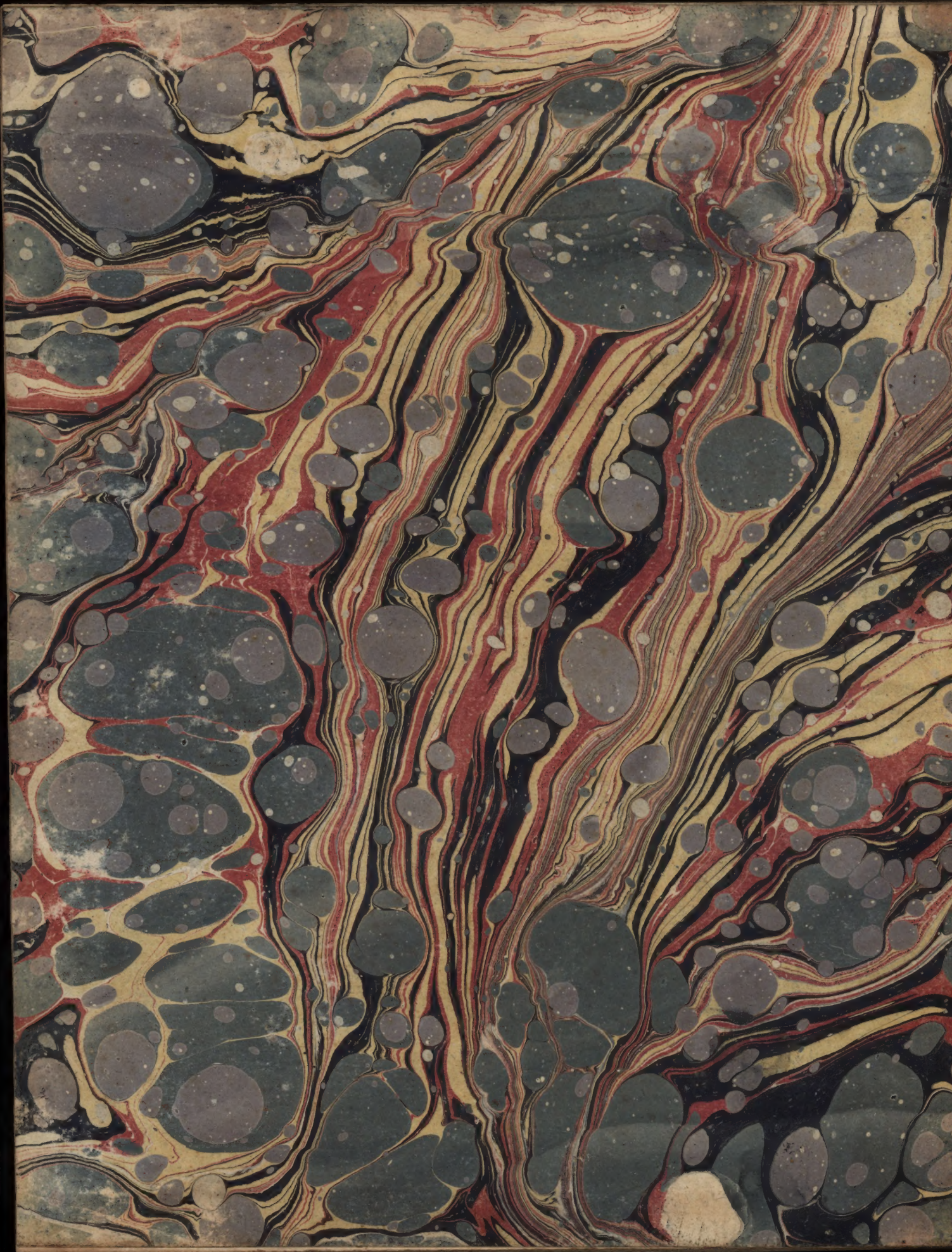


84-B5932-2


5415

8618









SPECIAL 84-B  
5932-2

THE GETTY CENTER  
LIBRARY



